

# THE TEACHING OF MUSIC

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## PREFACE

For the first time in the history of musical education in South India, a book dealing with the problems relating to the Teaching of Music is being published. Some of the topics dealt with in the following pages appeared originally as articles in the *South Indian Teacher*, the *Journal of the Madras Music Academy* and other periodicals. Relevant portions of the Paper on the Methods of Teaching Music submitted to the All-India Teachers' Educational Conference held in Madras in 1932 and portions of the Presidential Address delivered by me at the Cochin Music Teachers' Conference in Trichur 1934 have been incorporated in the book.

As a teacher of music for over two decades in different types of Institutions, inclusive of Training Schools and Colleges and Institutions for adults I have had to face problems of varying magnitude and character. The experience gained by me in the organization of exhibitions\* of musical instruments and aids to the teaching of music, and the experience gained in the organization of inter-school and inter-collegiate demonstrations of music have enabled\* me to do justice to the chapter on Extra-curricular activities.

The methods outlined in the following pages have been tried and found successful. Although the book primarily concerns itself with South Indian Music, it will nevertheless be of use to teachers teaching Hindusthani Music as well. The class-worthy songs suggested for the different Standards and Forms in Chapter XI will be of use to the Teacher in preparing lists of songs for the different classes of his school.

I must not forget to mention that my studies in the University of Munich and the State Academy of Music, Munich, Germany and my visits to the Musical conservatories and other Institutions teaching music in Europe, helped me to get a first-hand knowledge of the methods employed there. After all the problems relating to the teaching of music are, up to a particular stage, common to all systems of music.

Proficiency in music alone will not make one a good teacher of music. He must fit himself for the task by taking a course of training in the art of teaching music.

The last chapter dealing with Music competitions will be of use (1) to the organizers of competitions, (2) teachers who present candidates for competitions, (3) judges at competitions and (4) to the competitors. The problems relating to music competitions in countries following a melodic system of music are of a special and variegated character. A new type of Pallavi competition suggested in this chapter will, I hope, be read with interest.

Due to printing difficulties, diacritical marks could not be introduced for the technical terms. But I trust the class of readers for whom the book is intended will not experience any difficulty in pronouncing the terms since they should be familiar with them.

Papers on History of Indian Music and the Evolution of scales contributed by me to some souvenirs and commemoration volumes are given in the Appendix.

MADRAS, }  
*July, 1947.* }

P. SAMBAMOORTHY

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## CHAPTER I

# MUSIC AND ITS PLACE IN EDUCATION

Greatness of Music—Musical education, professional and cultural—Music Teacher and the Performer—Music as a factor in Adult education.

Music is one of the God-given gifts to humanity. It is the language of pure sound. It is one of the *lalitakalaś*. It is the finest of the fine arts. It is of universal appeal, influencing alike the scholar and the lay person, the old and the young, the man and the beast. The infant, the cow, and the serpent feel the charm of music, according to the Sanskrit sloka, *Sisurveti Pasurveti veti ganarasam phani*. It has a humanising influence and is a powerful factor in the moulding of character. The study and cultivation of music helps to make a real gentleman. The sense of beauty that is developed contributes to cultural refinement. The baser instincts are suppressed and the nobler instincts developed. Music is the proud and privileged accomplishment of a refined person. The cultural benefits that accrue by a study of the humanities and sciences can be acquired by a diligent study and practice of music. One gets to know something of the language, literature, rhetorics, prosody, philosophy and sacred lore, through the *sāhityas* of musical compositions. Musicology (*Gandharva tatva*) includes the study not only of subjects like musicography, scale, tone system, form, rhythm, grace, instruments, but also of subjects like appreciation, style, acoustics, physiological acoustics, acoustics of concert halls, musical iconography, effect of climate on the music of a country and comparative music. Some of the calculations in *sruti*, *tala* and *prastara* involve the application of higher mathematics. The subject of *raga* and *rasa* takes one to the realm of psychology. The history of music is a subject of absorbing interest. Music is thus a basic knowledge round which the study of many other branches of knowledge can be pursued. Rightly has emphasis been placed upon musicianship in all countries.

Music is a language by itself and is capable of expressing subtle thoughts and refined ideas. Just as a poet expresses his thoughts through the medium of words, a composer expresses his ideas through the medium of sounds. The *svara-group* patterns and musical phrases serve the same purpose to the composer as the colour and brush to the painter and the stone and implements to the sculptor. Whether the medium is stone, colour or sound, the ideal, viz., the discovery and portrayal of beauty is the same in all cases. Sublime ideas and delicate shades of feeling can be effectively portrayed through the medium of music.

Music is one of the joys of humanity. It is the most harmless of pleasures. It is the happy lot of musicians to contribute to human happiness in a large measure. Bereft of music, life in this world would lose much of its charm. It is not without purpose that all civilised countries have spent lavishly on their opera houses and concert halls. The periodical performances therein provide their citizens with a delightful entertainment. The dulness, humdrum and routine character of life are considerably relieved by listening to music in the concert halls and over the Radio.

Music is the common mother-tongue of humanity. It is the universal language of feeling. It is a great unifying force. It is in evidence in all homes, rich or poor. It is the cheapest art to enjoy and cultivate. No art stirs emotions so deeply as music. We enjoy good music from whatever source it comes. Petty considerations like the personality and status of the performer do not stand in the way of our appreciation of good music. Music is the foundation of many arts, and constitutes an important part of a nation's wealth. Philosophers like Yajñavalkya, Confucius and Plato have emphasised the importance of music.

Music is a prime necessity of life. Its study and practice give elegance, grace, charm, gentleness and refinement to the person. It develops the milky qualities of human kindness and sympathy. People with musical training will prove good and law-abiding citizens. Music is one of the learned accomplishments. It is not merely the privileged luxury of the wealthy. Great composers like Tyagaraja and Beethoven have appeared from time to time and have enriched the musical wealth of humanity by their precious compositions. Their compositions have made life in this world worth living.

Music is international and knows no barriers of religion, race, caste, creed or dogma. It is an international force and can carry us farther than words. Musicians are members of a world brotherhood and shed lustre around them wherever they go. When music comes to be universally practised, there will be far less crime in this world and the earth will be a happier place to live in.

Music is both an art and a science. It is the foundation of many arts. It is based on certain eternal truths. Its study and practice result in the development of the intellect and the soul. It removes the coarseness from human thought and expression and gives grace and refinement. It is a *jiva kala* and is eternal in its character. It is the one art perhaps which human beings of all civilised countries have cultivated from early times.

Music is a refresher of the mind. It elevates the soul. A piece of music finely rendered makes one forget this mundane existence and lifts

one up to a higher plane. He is enabled to taste something of the sweet nectar of heavenly bliss—the *Divine Ananda*. Music is a spiritual language and helps one to commune with Eternity and get dissolved in the ecstasy of Brahmananda. The ambrosia of sweet music is an eternal delight. Music helps towards the meeting of the human and the Divine in unison and harmony. Perfect mental peace is attainable through music. The inner experience of the human soul has found its highest expression in music. Thus in addition to pleasing, music has a still nobler purpose in life.

A person who does not make music himself and does not even listen to music denies to himself a certain aesthetic pleasure which is legitimately his. He is like a person wilfully refraining from enjoying a certain fortune bequeathed to him. Further Nature has designed every limb and part of the human organism to serve a definite purpose. A person who does not sing and listen to music, but only continues to *speak* all through his life, makes only a *partial* use of the vocal cords and the auditory gifts. In singing, the voice is put to the fullest use. The compass of vocal music extends over 2 to  $2\frac{1}{2}$  octaves, whereas in speech, the compass is limited to half an octave. Thus a person who only speaks all through his life, and never sings makes only a partial use of his vocal gifts. In the same manner the ear is intended to listen to beautiful and delicate music, in addition to the routine sounds and speeches. The delicate fibrils in the basilar membrane of the inner ear of a person are touched only when he listens to good music. Abstention from listening to music cause them to remain as dull and idle structures and they eventually become insensitive and dead. Some old people who have never cared to cultivate the habit of listening to good music in their earlier years, find it difficult to enjoy music *in full* in their later years, for this reason. Even the unequal lengths of the fingers seem designed by Nature to perform on musical instruments. The hand and fingers of instrumentalists and the feet and toes of dancers are always healthy, because of the full use made of them. It may be pointed out that the human body is designed musically, the stringed, wind and percussion instruments being represented therein. The cultivation of vocal music results in healthy lungs and better breathing powers.

Musical accomplishments can go hand in hand with skill in other spheres of life. Some of the mighty personalities of the past and present have been good musicians. Valmiki tells us of Sri Rama's attainments in music. Statesmen like Vidyaranya and Govinda Dikshitar (Prime Minister during the reign of Raghunatha Naik) and rulers like H. H. Svati Tirunal, Tulajaji and Raghunatha Naik and Kumbha Rana were illustrious musicians. Prof. Einstein, the world-famous mathematician is a good violinist and

Romain Rolland, the renowned French writer was a noted pianist. That skilled musicians were well fitted to hold responsible appointments is proved from the example of Paderewski, the great pianist of Europe, who was appointed the Prime Minister of Poland and who held that appointment with great dignity and skill.

Music is a vital factor in the lives of human beings. It is a good tonic for the brain-worker. It cools the heated brains. It has a soothing influence on the nervous system. It calms the most tempestuous of tempers. It is a panacea for many ills. Everyone likes music though everyone may not prefer the same music. Whereas rasikas may be moved only by high class music, the ordinary folk take delight in listening to well-rendered popular songs. Even those who claim that they have no ear for music, unconsciously beat time to a lively tune—be it a march performed by an orchestra or a catchy air in quick tempo, sung by a gifted voice. The Aborigines, too, are enchanted by music.

It should be the legitimate ambition of every one to be able to sing or play an instrument and acquire sufficient knowledge of music to appreciate intelligently the concerts of eminent performers. Just as one should be able to read and write in his own mother-tongue, so also he should be able to learn and understand the music of his country. One cannot live a full life unless he cultivates music himself or is able to appreciate good music. A person who goes to a concert hall without knowing anything of music is like the person who goes to listen to a lecture, without knowing the language in which the lecture is being delivered. To such a person, the music merely gives the impression of a succession of sweet sounds and he envies the lot of his musical neighbours who derive a genuine and an intelligent pleasure from the concert.

Music is one of the lamps of human culture that has continued to burn with undiminished lustre all through the ages. It is a rich heritage that has come to us from the past. It is a branch of knowledge taking rank along with the highest branches of learning. The intellectual, emotional and spiritual values of music were recognised long ago. It was never thought of as an amusement or a pastime to be resorted to at will, but as a serious thing worthy of pursuit by the greatest men and women. It is an art which gives infinite pleasure to the mind and the heart.

The ideal of education is the full development of the human personality. Good music is an important factor in the guidance of emotion and in the development of the mind and body. Musical education results in the development of the *four c's*, *culture, creativeness, concentration and comradeship*. Musical study from the very start results in the training of the will. It

is only those that work with infinite patience and perseverance that attain a high degree of performance. The marvellous achievements of Tirukkodikaval Krishnayyar in Violin and Saktharam Rao in Gotuvadyam are due to their dogged tenacity of purpose and iron will to achieve the highest in the realm of art. Not only did sweet music flow down their instruments in stately grandeur, but their instruments *literally sang*. Any violinist can picture to his mind the greatness of Tirukkodikaval Krishnayyar if he remembers that he was able to play to the amazement and admiration of Vidvans, the *Viriboni Varna* in Bhairavi raga, in three degrees of speed on a *single string*.

Music should be studied for its own sake, without any special aim in view. It helps us to understand something of Nature's laws. The gifted boys and girls can later on be prepared for a career in music. An education which ignores training in music and which does not provide adequate opportunities for the development of the musical talents is incomplete. The study of music is an essential part of a liberal education. Its study and practice result in the development of the character, intellect and soul. It creates in the pupil a wider outlook on life. The principle of co-operation is well inculcated in the minds of pupils in group-singing, orchestral playing, kummi, kolattam, kolam exercises, in staging operas and in performing in percussion bands. A sense of discipline is also fostered. Personal factors are placed in the shade and one works for all and all for one. In a group performance all the people share the pleasure. There is plenty of scope for creative activity in music. The study of music has also its utilitarian side.

Music is an art wherein one works his way through joy and rhapsody. Education in music is of equal importance to both the sexes. It is the one subject which they will find pleasant and profitable to pursue later on in life. It is unfortunate that in many boys' schools in India, music is still looked upon only as an extra-curricular activity. An atmosphere of sweetness, harmony and good will among the staff and students result by the cultivation of music in educational institutions. Singing is a good relaxation for the mind. It is a social accomplishment and its influence for good is very great.

It is the birth-right of every child to receive training in music. If the school life is to be made really happy for the child, the teaching of music is essential. Children are instinctively musical. It is a well-known fact that when a child starts a song on a pitch higher than what he could possibly negotiate, he automatically sings the anupallavi, an octave lower and reverts back to the original pitch again at the pallavi. Is this not remarkable? Who taught the child the octave relationship?



The introduction of music teaching will result in the school life pulsating with joy. Besides giving training to the ear and eyes, singing lessons develop powers of concentration and memory. Singing is a healthy exercise in itself. The expansion of the lungs necessary for singing is useful from the physical point of view. In children it is valuable as an outlet for the stored-up energy. In most countries, music is taught compulsorily to both boys and girls in schools. Besides being an excellent recreation, music is one of the most useful methods of employing one's leisure.

Everyone should learn to appreciate music. More than this it is highly desirable that everyone should cultivate music. There is an infinite pleasure in doing so. The enjoyment that one derives from listening to a concert is nothing when compared to the pleasure that he derives from performing music himself. It is not possible for everyone to become an accomplished performer, but it is certainly possible for everyone to imbibe some degree of musical culture and to reach a high standard of appreciation. The increase in the standard of appreciation on the part of the audience results in the corresponding increase in the standard of performance on the part of the musician. A musically cultured audience is like a catalytic agent and draws the best from out of the performer.

The gramophone and the Radio have played a great part in spreading a knowledge of music. But they have incidentally developed a certain amount of laziness on the part of the average person, by providing him with ready-made music. The incentive to perform music oneself has to some extent been killed.

India has had a glorious past in the history of music. Great musicians and composers have appeared from time to time and have enriched the music and musical science of the country with their compositions and works. Music is part and parcel of the life of the Indian people. An honoured place has been given to music in the scheme of life in India. It is the paramount duty of every Indian, not to speak of non-Indians, who must also, from a cultural point of view know what a pure melodic system of music based on ragas is like, to understand something of this great legacy that has come to us from the past. The minimum that one should aspire to, is to acquire a fair degree of svarajñānam, and ability to identify simple ragas and sing or perform a score of simple kritis of Tyagaraja to correct sruti and tala.

#### MUSICAL EDUCATION—PROFESSIONAL AND CULTURAL

*Musical education in its higher aspects is of two kinds:—Professional and Cultural.* In the former, the aim is to train the student to become a professional performer. Such pupils study music exclusively, devote their entire time to the art and spend long and arduous years in practice.

More emphasis is laid on the practical side of music in their courses. In the other course, music is studied and practised for its cultural value and not with any professional aim. It includes all the topics coming under the scope of musicology, in addition to the Practical Course. These two courses are usually pursued by two distinct types of Institutions—the former in the Academies and Conservatories; and the latter in the Universities. Persons who have pursued the latter course are in a position to interpret intelligently, the composers. With the cultural background, they will be able to impart a freshness of outlook in their careers as performers or teachers of music.

A course in musical pedagogy is absolutely essential for those who wish to take to the teaching of music in schools or colleges. Even those who wish to give private lessons in music at the homes of their pupils and those who wish to set up music studios and give lessons from there will profit by a course in musical pedagogy.

It is desirable that schools should engage qualified teachers of music to teach the subject. These teachers should not be asked to teach other subjects even if they are qualified to do so. This will help the music teachers to give their undivided attention to the teaching of music. They will also have sufficient leisure to practise music. If necessary, schools may engage music teachers on a part-time basis. A music teacher can easily manage three schools on a part-time basis.

Special classes in instrumental music during out of school hours may be organised for the benefit of students desiring to learn an instrument. The fee-income derived from such classes may be paid wholly to the teacher, or shared between him and the school.

#### MUSIC TEACHER AND THE PERFORMER

The teaching of music is one of the noblest of professions. It is the happy lot of the music teacher to discover the musically talented pupils, give training to them and make them brilliant performers. They in their turn shed lustre and happiness around them wherever they go. Happy therefore is the lot of the music teacher who is able to impart knowledge in the noblest of the fine arts. The intelligent, intricate and thought-provoking questions occasionally put by the talented pupils are a source of strength and happiness to the teacher. A music teacher is an asset to Society. The emoluments offered to him in some cases are rarely in keeping with the dignity and greatness of his calling.

It is the duty of the State and of Society to encourage musicians and music teachers and place them above want. The platform singer merely pleases his audience; but the music teacher is engaged in

the still nobler task of teaching music to people and thereby helps in the creation of an intelligent and appreciative audience. Through his efforts the audience is gradually enabled to enjoy and understand something of the performer's lofty flights in the sphere of creative music.

As between the teacher of music and the performer in concerts, there is no disputing the fact that the former renders a greater service to society than the latter. Both spend years in equipping themselves for their relative tasks. But the task of the concert performer is relatively easier. He is primarily concerned with pleasing his audiences. Audiences are of diverse kinds and tastes and the successful performer is he who is shrewd enough to study beforehand the psychology and the musical level of the audience and suitably adjust the programme so that they may have the feeling of having derived the maximum pleasure from the concert. He may commit a few mistakes here and there but they will be noticed only by a few and soon forgotten. At the conclusion of the concert, the performer and the audience part with mutual satisfaction—the former that he has justly earned his fee and the latter that they had had an adequate return for the tickets' price,

But the teacher of music has to face a permanent audience day in and day out, often for some years in succession. He may be teaching individuals or large classes in institutions. His repertoire must be extensive. He must be in touch with the latest developments in music and the newest compositions that have been composed and published. He must be ever ready to answer the questions of his pupils. He should never bore the students with teaching the same old stale songs. It is his unique privilege to infuse life into the otherwise routine school programme. Unlike the other members of the staff, he comes into contact with pupils of all the classes. The teacher of music has the satisfaction of discovering talented pupils and can give special training to them and make them star singers and performers.

It sometimes happens that those who fail to make a decent living by giving concerts and who nevertheless possess the requisite talents for that career are unhappily lured to the profession of music teaching. The temptation to make a comfortable living by staying at a single place and to be free from the worries of going from place to place in order to keep concert engagements, proves too strong for them to resist. Soon after embarking upon the new career they discover to their dismay that they have actually no use for most of the advanced things they had learnt and practised. They cease to be in *concert form* any longer. Their time is wholly swallowed up with the daily preparation for their work and they become primarily concerned with the task of the efficient discharge of their

own duties. They will have no hope of reverting back to their former profession and their career as concert performers becomes sealed. A concert performer must therefore think thrice before changing his career. Many instrumentalists are at present attracted to cinema jobs on account of handsome salaries. They also share the same fate.

#### MUSIC AS A FACTOR IN ADULT EDUCATION

The possibilities of adult education through music are great. It is often complained that the villager after a course in the Elementary school soon lapses into illiteracy. This can be prevented by getting him interested in group-singing and in staging simple operas. Printed pamphlets and small books containing devotional songs, ballads and folk songs may be placed in his hands and his reading habit kept up. He can thus be prevented from lapsing into illiteracy.

In addition to his routine school work, the music teacher will do well to organize musical classes for adults. Thereby he can contribute his share to the spread of musical knowledge. During summer holidays, he can hold vacation classes for the benefit of those who otherwise will not have an opportunity of studying music. Given adequate opportunities, the music teacher can do a great deal to dispel the appalling musical illiteracy of the public.

Compared to Europe, the percentage of people in India, possessing a fair knowledge of the science and art of music is low. A great deal of music is no doubt heard, but musical understanding is at a low ebb. It is the fundamental right of every citizen to receive education not only in the 3 R's but also in music. He should be given a certain amount of basic musical education. Money spent on musical education has most beneficent results.

### CHAPTER II

#### THE MUSIC TEACHER

His qualifications, responsibilities and duties—Bright pupils and dull pupils—Posture in singing—Class Habit—Class Arrangement—Class Accompaniment—Notes of lessons and Record of work—Equipment for the Music class—Care of musical instruments.

A MUSIC teacher should possess a fine 'Srutī-Līya Sāvira i.e., a voice. He must have a strong and healthy body and a robust appearance. He must be clean in his habits and put on a neat dress. He must be humble, knowing full well his limitations. He must be constantly alive to the fact that what he had learnt is after all very little compared to what he has yet to learn in music. He must be calm and must not lose his presence of mind even under trying circumstances. Even if it is his lot to teach dull and unmusical pupils, he must, without losing patience carry on his

work cheerfully. It is not unusual in a class to see some pupils putting the teacher's patience to the test by asking all sorts of vexatious questions. Even on such occasions, the teacher, without losing temper, should strive to give convincing answers to those inquisitive pupils. His entry into the class-room must be eagerly awaited by the students. Instead of inspiring a feeling of awe in their minds he must strive to create an atmosphere of love. He should have a kind heart and an understanding of human nature. He must have a sweet disposition and pleasant manners. The relationship between the teacher and the taught should be one of perfect cordiality. He should endeavour to achieve good results with his pupils. He must be an impressive teacher and must be able to establish contact with his class quickly. He must be able to maintain discipline in the class. Petty considerations like insufficient salary being offered to him should not stand in the way of the efficient discharge of his duties. He must have the power of accurate judgment of the pupil's work. He must be an accurate singer and possess sympathy with the needs and aspirations of his pupils. His encouraging smile is always a helpful factor in the progress of the pupils.

He must be a painstaking and spirited teacher. He must infuse life into the class. He must ever strive to promote the cause of musical learning. He must possess general culture and a wide outlook. He must have a good character, be sincere and persevering. He must be resourceful and possess a proper sense of order and rules. He must not talk disparagingly of other music teachers and musicians. He must be actuated by high ideals. Besides possessing alertness and powers of judgment, he should co-operate with other teachers in the school. Steadiness, composure, agility and devotion to duty are essential requirements in him.

An ideal music teacher is one who has a taste and aptitude for music. He must be genuinely interested in the art. It is only then that he will be able to inspire enthusiasm for musical studies in his pupils. People with acquired taste for the art rarely prove successful teachers of music. He must feel his competency for the task. To make or mar the singing as well as the speaking voice of the next generation of men and women is virtually in his hands.

A music teacher should possess a fine *Sruti-liya Sārira* i.e., a voice which naturally and easily blends with the *Sruti*. The possession of an attractive, sweet, controlled, graceful and pleasant voice on the part of a teacher is a helpful factor in interesting the pupils in their music lessons. It makes them learn with attention and concentration. Distraction from the lesson is easily prevented. He must be able to sing with expression on his face—the expression suggestive of the *bhāva* underlying the piece.

He must be able to render the pieces in a polished and artistic manner and according to the correct style and Pātham. He must be musical and gifted with a fine musical ear. He must be able to sing without effort. While singing he must carefully avoid all mannerisms, contortions of the face, gestures of the hand and other unseemly movements of the limbs and the body. Failure to observe these will result in the pupils unconsciously copying these ugly mannerisms. It will become very difficult to eradicate these defects later on.

A music teacher must possess art-sensitiveness. He must be capable and possess a finely cultivated ear. He must have sound Svarajñānam, Sruti-jñānam, Rāga-jñānam, Tala-jñānam, Manodharma and in addition, some Sāhitya-jñānam. He must be able to set to music any verse or poem given to him. The tune suggested should be appropriate to the bhāva underlying the theme. A person not possessing a sound svarajñānam and tālajñānam is strongly advised not to take to the teaching of music. For he will not only be misleading his students but he himself stands in danger of his limitations being exposed frequently by the talented pupils of the class.

Proficiency in Tamil and Telugu and a fair knowledge of Sanskrit are desirable in every music teacher. His knowledge of the theory and history of music must be sound. His repertoire must be wide and varied. He must continually add to his stock of compositions and at the same time keep the songs already learnt, *in form*. He must have some knowledge of child psychology, and possess a sympathetic insight into the working of the pupils' minds. He must develop the capacity to detect faults in the singing of individuals even while they sing in a group. He should have the capacity to reproduce even the wrong versions of the pupils. When he follows the wrong version with the correct version, the pupils are easily able to correct themselves. A music teacher must be qualified not only to teach *singing* but also to teach a concert instrument like the Vinā, Violin, Gotuvādyam or Flute.

Every music teacher must arm himself with plenty of musical anecdotes. Accounts of historic circumstances that led to famous compositions interest the pupils in a large degree. They enjoy listening to these interesting stories. The teacher will specially realise the value of these, during the dull moments of the class. A music teacher should not only know music but should also know a lot about music.

The teacher's presentation of a new song or a lesson in theory must be such that the pupils like the lesson and the piece, and learn the same with interest and enthusiasm. If the piece newly taught is good, the

first thing that the pupils would do on going home would be to practise the piece first and then direct their attention to the other lessons. If on the following day, the newly taught piece is sung correctly and with enthusiasm by the pupils it is a proof that the song interested them and appealed to them.

The music teacher should see that the progress of the pupil is made easy and natural from the beginning. He will do well not to move forward too quickly. It is very important to go slowly and carefully at first, since the foundations for all that follows are being laid now. The teacher will regret it later if he allows his enthusiasm to outstrip his discretion. Undue haste paralyses the nervous or the slow child. Once the foundations are well laid, the teacher can work more rapidly and the progress of his pupils will not suffer.

Pupils should sing sweetly and softly. They should never screech. During singing, the breath should not be heard at all. Breathy singing is faulty singing and is one of the "gāyaka doshas." It should be set right at the very beginning. The teacher should aim at getting the full volume and quality of tone from each pupil. All singing should be natural and without effort. Any perceptible attempt at straining on the part of a pupil should be promptly stopped by the teacher. Strained singing is easily noticeable, since the faces of such children at that time acquire a reddish tinge due to the onrush of blood. Some of them may even cough.

If for the sake of effect, a change to madhyama sruti is made, as for instance in teaching songs wherein the highest note is only the kākali nishāda, the teacher should not ask the pupils to sing *sa, pa sa* in this new pitch. It will be a terrible strain for the pupils to sing the higher octave shadja in this new pitch. Let it be noted that this shadja will be the equivalent of the higher octave suddha madhyama in the original pitch and it is too much to expect young children to sing this note in a sustained manner. Generally the lungs of young children will not be able to sustain high notes and hence care should be taken by the teacher in selecting songs suitable for them. The teacher should realise that the silvery voices of children, some of whom may become star singers later on, are entrusted to him.

It is desirable that the students enter the music class-room quietly. The teacher may keep the sruti sounding even as they enter. This will induce the pupils to take their seats quietly and make them ready for the singing lesson. The teacher can also start work without any waste of time. He must address the class with a cheerful face. The singing lesson must

be eagerly awaited by the pupils. By his mode of conduct, presentation of the subject and efficient teaching he must endear himself to the pupils. The students must get to like him and become fond of the singing lessons.

The enthusiasm of the pupils for the study of music must be kept up. The class should be kept lively. Good music classes sing with enthusiasm, energy and force. Solo singing should be encouraged. Once a week the few closing minutes of a singing lesson might be devoted to the singing of pieces by individual pupils. This will induce healthy emulation in the less gifted pupils. The teacher must be quick in the detection of faults. Long theoretical explanations are bad for children. They induce restlessness and inattention.

Care should be taken to see that the music class never becomes dull and uninteresting. The singing hour should be a pleasant diversion from other studies. If the pupils become restless on account of a long and wearisome technical lesson, the tension of the class should be promptly relieved by telling them some interesting musical anecdote or by asking them to sing a piece they like best.

It is of great importance to insist on absolute precision in keeping time (வயக்கணிசம்). If this is not insisted upon, slovenly habits are likely to be formed and it will become difficult to cure these defects later on. A pupil found defective in tala must be given special attention.

If while singing, the children go wrong, they must be asked to stop; and after a short pause, asked to proceed. If the class again goes wrong without realising its mistake, the teacher should point out the mistake to them and then ask them to sing correctly. Pupils should not actually sing for more than forty minutes during any single period.

The music teacher should see if the students keep regular attendance. Frequent or habitual absence from the music class should be taken note of, and the causes investigated. Even pupils who cannot open their mouths and sing two svaras, should be induced to attend music classes and before long they are sure to improve. In a class there may be some pupils who merely pretend to sing by moving their lips. Such pupils should be picked out and carefully attended to. Tone-deaf pupils are rare. If there are pupils who are habitually indifferent and unresponsive, the teacher should investigate the causes of their unwillingness to participate in singing and apply suitable remedies. He must also note those who are steadily improving, those who are stationary and those who are deteriorating. The latter should be admonished or encouraged as the occasion demands. One advantage in class singing is that the gifted pupils are able to exercise a healthy influence over the less gifted ones.



By the adoption of proper and judicious methods, the teacher can accelerate the musical progress of the pupils. Indulging in the teaching of street songs and drama tunes should be avoided, as otherwise, the pupils' taste will get corrupted. The teacher should never allow himself to get into a rut of teaching. Music teachers should not only learn new songs every year for the purpose of teaching them to classes later on, but should also remember well the songs already learnt. The music teacher should thoroughly fit himself for the task. In the absence of a genuine enthusiasm and an ardent desire to teach music, mere proficiency in music and knowledge of teaching methods will not make a good music teacher.

### HIS DUTIES

The music teacher should go to the school every day well prepared. He should have the imagination to anticipate beforehand the possible questions that are likely to be put to him by the pupils in connection with the day's lesson and meet them with ready and well-thought-out answers. Failure to stick to this principle has landed many an otherwise good teacher in awkward situations, resulting in the loss of prestige, not to mention the mental distress caused by such avoidable incidents. He should prepare his notes of lessons regularly and thoroughly and go to the school with a definite plan of the work for the day. He should maintain not only a detailed and careful record of the work done in the school, but also a diary containing remarks relating to the progress of the several pupils. The diary can contain the following remarks against the names of pupils: very good, good, fair, poor, and very poor. The degree of Svarajñānam, Srutijñānam and Tālañjanam possessed by each pupil as also the relative degree of interest evinced by him in musical studies should be entered in the diary. When a new piece is taught, he should note in the remarks column of his diary, how it was received and what impression it created on the pupils' minds. The record of work as also the diary should be kept up-to-date. Periodically the music teacher can compare his notes with the notes of teachers teaching other subjects and draw generalisations as to how far musical talents and intelligence go hand in hand with talents in other subjects.

The music teacher must be of active habits and must strive to create a good impression in the minds of his pupils. He must always put on a smiling appearance and address the pupils with a cheerful face. He must maintain equanimity of temper at all times. His entry into the class must be eagerly awaited by the pupils. During the music period, his entire attention ought to be on the class. He must see that the class is brisk, disciplined and active. Otherwise the singing will tend to be-

come insipid, dull and uninteresting. Good music classes sing with energy and force.

Early in the year the teacher must study the voices of the pupils and fix a suitable pitch for each class. He must also plan out a detailed syllabus for the several classes. After finding the intellectual level of his pupils he must suitably adjust his teaching methods. He must maintain a roll of honour containing the names of prize winners, leaders of choirs and conductors of orchestras.

The music teacher should give equal treatment to all the pupils. He should not discriminate between the children of rich parents and poor parents. It is a mistake to think that pupils of gentle birth alone have musical gifts. Musical talents and intelligence are not the monopoly of children born of parents in affluent circumstances.

There must be the eager desire within him to improve his knowledge all the time and make himself more efficient and fit for his task. He must utilise his holidays and vacations to learn new pieces and thus increase his repertoire. He should travel about and collect new songs, render them into notation and preserve them in the school archives.

He will find from experience that a song taught to one class, comes to be learnt by the whole school. This is especially true of boarding schools. As the pupils of the class practise singing out of the school hours, every other pupil hears the new piece and learns it automatically, so that the teacher cannot hope to teach the same piece as a *new song* to some other class or even to the same class in the following year. Hence the necessity on the part of the music teacher to add to his repertoire frequently. If he persists in teaching the old familiar pieces, they will fall flat on the pupils' minds and their enthusiasm for musical lessons will descend to a low ebb. He must thoroughly master all the pieces and teach songs from memory and not by looking into a book. If, however, the students have printed music books before them, the teacher would do well to have a copy of the book before him.

The music class-room must be kept tidy and attractive. The walls of the room should be adorned with pictures of great musicians and composers and pictures of musical instruments, charts, plans of famous concert-halls and opera houses, seating plans of school orchestras and a map of South India, showing the principal seats of music. Sheets or white card boards containing musical aphorisms and famous slokas, painted or printed may also adorn the walls of a music class room.

The music teacher should make it a point to attend every music conference, meeting, festival or concert and be in touch with the latest

developments in the art. Short accounts of such festivals, conferences, concerts and meetings can with profit be given to the pupils afterwards. He must keep abreast of the times.

*The music teacher must never shirk extra work. He must co-operate with the school authorities in making the periodical school functions a real success. He must also infuse a spirit of confidence in his pupils.*

Once a month at least, the more talented pupils or groups of pupils of a class should be induced to take part in school concerts, admission to which may be restricted to the staff, students and other invitees. The music teacher should listen to the items carefully and note down remarks. In the next class, he should give his comments on these items and point out the merits and defects. These detailed remarks will ensure a better performance by the pupils next time. At the end of every term or at the end of the school year, the music teacher must get up a public concert or demonstration of music.

#### BRIGHT PUPILS AND DULL PUPILS

Pupils learning music can be divided into three classes:—

1. Those who are musically gifted and evince a genuine taste for the study and practice of the art. These pupils have a taste, love and enthusiasm for music and come running to the class before the rest. They have exceptional ability and give ready and accurate answers for the svarajñānam tests and other tests relating to music intelligence. It is a joy to see their radiant faces and their looks brighten up whenever new pieces are taught.

The teacher would do well to pay more than the usual attention to these pupils. They may prove brilliant and accomplished performers or scholars in music later on. If some of them evince interest in the practice of an instrument, the teacher should provide facilities for the same during out of school hours.

Sometimes it happens that there are pupils with splendid voices who possess musical talents of a high order, but who nevertheless do not evince keen interest in musical studies. On such occasions, the teacher feels that Nature has showered her choicest gifts on unworthy persons. The teacher without getting disheartened, must diagnose the causes for this apathy and apply suitable remedies.

2. The average pupils, who are just interested in music.
3. The dull pupils.

The musically backward children are those who cannot sing in tune with the rest. They should not on any score be neglected by the teacher. The difficulty of those who cannot sing in tune and who cannot keep to correct time (*kālapramāṇa*) along with the others is solely due to an undeveloped sense of pitch and rhythm on their part. Lest they should be detected, they pretend to sing by moving their lips appropriately, or sometimes mutter in a low tone the bare *sāhitya*, which only results in confusion to their neighbours. The teacher must be able to pick out such pupils himself, without the help of other pupils.

Placed at one side of the class, a few feet from other children, such pupils will gradually improve through listening. After a time the teacher may encourage them to join with the rest and take part in the singing of the songs already well learnt. This temporary segregation of the pupils for a few lessons, though not a desirable thing will still yield good results. Another method is to seat them amidst bright children. Placed between the talented ones, the musically backward pupils may rapidly improve.

There are children who are defective in tone perception. Until they have developed the power to respond correctly they should not be allowed to sing with the rest. A pupil showing signs of indifference or inattention should be noted and proper steps taken to get him interested in music. If necessary, a pre-emptory warning can be given.

People who sing some pieces habitually in a wrong manner will profit by listening to orchestral records of such pieces, a number of times.

### POSTURE IN SINGING

The pupils may sing either in the standing posture or in the sitting posture. In either case, they must have their heads erect and their chest thrown forward. They must sit or stand in an easy and natural manner. No part of their body should be kept in a tense or rigid condition. They should look at the teacher and sing. The habit of looking at the floor or a corner of the room or the roof or at an object outside the window while singing should be discouraged.

### CLASS HABIT

The music teacher should strive to avoid the formation of bad class habits. Flat singing or sharp singing or bad intonation has in many cases become a class habit. When the teacher notices the tendency to form such habits, he must make the pupils realise the defect and put them on the right track. Flat singing is a more common phenomenon than sharp singing.

Again in some class-worthy songs there are what may be called "danger-spots", and unless the teacher takes pains to teach those parts correctly, the pupils are likely to repeat the mistake in the rendering of the song, the next time. This is a peculiarity of class psychology. A visitor who comes to the class on the day after such songs have been taught and listens to the children is likely to get the impression that the mistaken version has been deliberately taught to them by the teacher. Six examples of phrases from such songs are given in Table I.

TABLE I

No.	Name of the song.	The phrase.	How it will be rendered if not carefully taught.
1	<i>Vinave O Manasa</i> (Vivardhani) of Tyagaraja.	<i>paniki radu</i> in the charana.	Will be rendered with Sadharana ga thus :— m m m m g r pa ni ki ra . du
2	<i>Sri Raghuvaramaya</i> (Kambhoji) of Tyagaraja.	<i>Sri Bhaskara</i> <i>Kuladri</i> in the penultimate charana.	Will be rendered thus :— Ṣ. Ṣ. p d ṣ Ṇ d Sri. bhas. ka ra ku la dri. instead of, Ṣ. Ṣ. p d ṣ P d Sri. bhas. ka ra ku la dri.
3	<i>Elundale</i> —எலுந்தலை (Bilaharl) of Arunachala Kavirayar's <i>Ramanatakam</i> .	<i>Kulitta sendanal</i> in anupallavi.	Will be rendered with Kaisiki ni thus :— ṣ Ṣ n d P Ku li tta . sen
4	<i>Pannagendrasayana</i> (Ragamalika) of Svati Tirunal.	ṣ ṣ Ṣ n d in the Sankarabharana chitta svara.	Will be rendered with Kaisiki ni.
5	The Aditala varna, <i>Jalajaksha</i> (Hamsadhvani)	p g n P in the second avarta of the pallavi.	The nishada will be rendered in the pitch of chatusruti dhaivata.
6	A similar mistake occurs in the rendering of the phrase, <i>vagatmakam</i> in the charana of the Hamsadhvani kriti, <i>Vatapiganapatim</i> .		

Suitable correctives should be employed by the teacher to cure class habits.

#### CLASS ARRANGEMENT

Pupils should be so seated that they are all in the direct view of the teacher. It is desirable that pupils sit in rows of eight. This will facili-

tate the practice of Svarajñānam exercises and also help the teacher to detect more easily the faults in the singing of the pupils. The class will also present a musical appearance.

If it so happens that two or three classes or divisions come together for a singing lesson, the teacher would do well to ask them to sing in batches.

If found necessary, the more promising pupils may be seated at the back and the less promising in the front. With the correct music emanating from the front (i.e., from the teacher) and the back (i.e., from the talented ones), the defective pupils will improve. Sometimes the less gifted pupils prefer to sit at the back and in corners. The teacher should not allow them to do so. He must encourage them and make them fall in line with the rest of the class and improve.

### CLASS ACCOMPANIMENT

(a) Sruti accompaniment.

(b) Musical accompaniment.

The teacher may provide the sruti accompaniment himself i.e., play the tambura or the sruti-box himself or he may ask pupils who have received training in this art to provide the sruti accompaniment by turns. If the sruti-box is used, the teacher must see that the notes of the sruti-box are accurately in tune. The sruti-box must be resorted to only as an inevitable and cheap substitute for the tambura. The tambura should be used wherever possible and there is nothing in the sruti-box to match the rich overtones of the tambura. Further the tambura keeps the singer in tune even to a hair-breadth exactitude.

If the teacher is endowed with a sufficiently loud and rich voice, he may accompany the class, singing himself wherever necessary. Or, he may provide an instrumental accompaniment to the class music by playing the violin or the vinā. The instrumental accompaniment is not only a useful guide to the pupils but it also gives a better opportunity to the teacher to detect the faults in the pupils' singing. Singing along with the pupils all the time will be a terrible strain on the voice of the teacher and the music teacher is strongly advised to practise an instrument like the violin for the purpose of class accompaniment. The instrumental accompaniment is a helpful and correct guide to the pupils and prevents them from going out of tune and time. Since the pitch of the voice of the music teacher cannot, generally speaking, be the same as that of the class, the desirability on his part to accompany on an instrument is obvious.

The violin is an ideal accompaniment for class music in both boys' schools and girls' schools. For low pitches as in boys' schools, the vina is

not very useful. The violin is portable and cheap and can be got ready for class work in a less time than the gorgeous vina. Further it has a loud tone and can be impressively played over a compass of three octaves.

On certain special occasions the teacher will find the violin a faithful friend to him. Sometimes a distinguished visitor comes to the music class and stays for a few minutes and the pupils sing with great enthusiasm at the height of their voices. The tendency for the pitch to go up gradually arises. Even on such occasions, the teacher can continue to play the violin (the plain finger board enables the fingers to be placed at the needed higher positions automatically) without the change of pitch being noticed.

The vina or the violin may incidentally be used to make the pupils perceive the effects of *Samvādi*, *vivādi* and *anuvādi* svaras.

### NOTES OF LESSONS AND RECORD OF WORK

Every music teacher should carefully prepare his daily notes of lessons and also maintain a detailed and careful record of the work done.

*Notes of lessons. Details:—*

In addition to the usual details figuring in model notes of lessons like the name of the teacher, date, class, duration of the period, requirements, lesson and the procedure to be followed in teaching it, the general and the particular objects in teaching the lesson etc., the following details must find a place in the notes of a music lesson:—

The pitch of the class.

Technical period or melodic period.

Name of the piece and its language and composer.

The type to which it belongs—whether a kriti or a selection from an opera.

Its *rāga* and *tāla*.

The *ārohana* and *avarohana* of the *rāga*.

The name and serial number of its Janaka *rāga* if the piece is in a Janya *rāga* (this detail to be given to the students in the lower classes at the option of the teacher).

A brief *sañchāra* which the teacher proposes to sing in that *rāga* either with solfa letters or as an *ālāpana*; and the phrases which the teacher proposes to ask the students to repeat before teaching the new piece.

Any interesting story or anecdote, or the circumstances that occasioned the piece, or an account of the composer, or an account of a musical patron, relevant to the piece and which the teacher proposes to tell at the beginning of the new lesson.

Questioning the students if they have already heard this new piece and also if they have heard or learnt other compositions in the same rāga and also heard or learnt compositions of the same composer in this rāga or in other rāgas.

Prefatory remarks relevant to the piece.

Theory portion relevant to the piece.

The gist of the song; rhetorical beauties and fine ideas if any, in the song.

Constituent angas of the piece: pallavi, anupallavi, one or more charanas, chitta-svara and other additional appendages if any.

Notes on the composition and the composer.

Questions to test their previous knowledge:

If a gita is to be taught, the pupils may be asked, what gītas they have learnt before and their rāgas and tālas.

After these preliminaries, the piece is to be taught according to the procedure outlined in the next chapter on Methods.

In order to keep in touch with the songs already taught, it is essential that about 5 or 7 minutes of each period should be utilised to the singing of such pieces.

Therefore the daily notes of lessons should also contain the names of the revision songs and pieces belonging to the sphere of Abhyāsa-gāṇa (Technical pieces).

Svarajñānam and Tālañjanam exercises:—Sight-singing and ear-test exercises and passages for musical dictation.

Musical terms, if any, proposed to be taught.

Even for classes in instrumental music, all the above details should be furnished. Finger technique exercises, if any, may also be noted.

TABLE II  
RECORD OF WORK DONE

CLASS

Date	Pieces revised	New pieces taught	Theory portion taught	Anecdotes, stories etc. told	Remarks on the reception of the new piece



Pupils who have had their turn in (1) individual singing, (2) in providing the sruti accompaniment (tambura or the drone) and (3) in keeping tālam. Also the exercises given for musical dictation, the vocal and sight-singing exercises practised etc.

Under remarks column, note if the piece was learnt with enthusiasm, or with indifference, or in an unwilling manner. Also note if other classes subsequently clamoured for the new piece being taught to them.

It is desirable to have separate records of work for songs proper and the vocalises (Abhyāsa gāna portions) i.e., for the melodic and the technical periods.

#### EQUIPMENT FOR THE MUSIC CLASS

The teacher should gradually add the following equipment and furniture to the music class-room.

1. Two tamburas or an accurately tuned sruti-box having provision for two different srutis. For each sruti, besides the fundamental, there should be the pañchama, higher shadja and also the suddha madhyama, so that when necessary a change over to the madhyama sruti may be made without waste of time.

2. A chromatic pitch-pipe and turning forks of C E F G c'

3. A good violin for the teacher to play upon and also to provide accompaniment to the pupils' music.

4. The school can gradually add year after year instruments like the Vīna, Violin, Gotuvādyam, Sitar, Dilruba, Mayuri, Flute, Mridangam and Jalatarangam and develop a regular school orchestra.

5. Instruments for the percussion band and pipe band.

6. A gramophone with a choice set of records.

7. A radio set.

8. A choice collection of books dealing with the theory and history of Indian music and books containing songs in notation;

9. Portraits of musicians and pictures of musical instruments. Also pictures depicting situations which form the background for songs like *Nanupalimpa* (Mohana).

10. Charts and models of the larynx and the ear.

11. A big wooden board for maintaining the Roll of Honour.—

The names of students who win prizes for all-round proficiency in music and the names of students who win in competitions and also the names of the leaders of choirs and orchestras may be painted on the board.

12. White cardboards for preparing charts and for cutting svara letter cards and other teaching devices.

13. Mats for pupils to sit upon and small desks to keep their music books and notebooks and for reading or writing as the case may be. If chairs and tables are available for students, mats need not be purchased.

14. A platform and a carpet for the performers to sit upon and perform during the periodical musical evenings.

15. A broad blackboard with Adi-tala lines drawn. By bisecting the laghu portion of the board with another temporary line of chalk, the same board may be used to write songs in Rupaka, Chāpu, Tripura and Jhampā tāla in notation.

The blackboard can have the following particulars written or painted on it, permanently, leaving adequate space for the filling in of details:—

[illegible]

For instance, a song like *Raghunayaka*, will have the following detail mentioned at the top:—

Name of the song	" Raghunayaka "	Composer :	Tyagaraja
Type: Kriti		Arohana :	s r g p n s
Melakarta No. 29	Hamsadhvani raga    Adi Tala	Avarohana :	s n p g r s

These boards can be used for writing sight singing exercises also. The Bhairavi march *s n d n S*; can be written in full on the board and each pupil of the class asked to sing one line of the march in succession.

16. Coloured chalk.

17. Graph sheets for drawing the ārohana and avarohana curves of familiar rāgas and also for representing the Alankāras; the parallel movements of the music of the different āvartas of Alankāras can be visually seen.

18. A set of musical charts and musical maps.

19. Musical devices and appliances.

20. 24 Pairs of Kolāttam sticks and a ropes-set for Pinnal Kolāttam.
21. A metronome and a metre scale.
22. Suitable glass almirahs or wooden stands to keep instruments.
23. Low music stands.
24. Accessories like spare pegs, bridges, tail-pieces, sound-posts, strings, resin boxes, scissors, string cutter and forceps.
25. Plans of famous concert halls and opera houses and seating plans of various types of concert parties.

Music journals may also be got. The music class-room should be well-lighted and ventilated.

#### CARE OF MUSICAL INSTRUMENTS

The tone, responsive character and the life of a musical instrument depend much on the manner of its use and the care bestowed on its upkeep. Musical instruments should be handled in a delicate manner. They should not be kept on rough surfaces. When not used, they should be kept in cases. For instruments like the vīna, gotuvadyam, tambura and sitar, special rectangular wooden cases lined inside with velvet, felt or cheap woollen cloth should be made. As an alternative, woollen cloth covers may be stitched for these instruments. The instruments wrapped in woollen cloth covers may be kept in specially constructed cupboards or shelves. When the day's work is over, all the instruments should be deposited in their cases or wrapped in cloth covers and kept in their places.

Musical instruments may be generally overhauled once a year, preferably at the commencement of the academic year *i.e.*, in the month of June. Towards the close of the year, the music teacher may check up and find out if any of the instruments are in need of major repairs—like the renewing of frets etc. and take necessary action. Metallic strings of the required gauge numbers should be purchased in rolls and preserved in oil paper. When a string snaps, the required length may be cut from the roll and stringed. Brass strings last longer than steel strings. The latter can be used till they get rusty. The steel strings of instruments in institutions situated near the sea coast have to be replaced more frequently, since the saltish atmosphere makes them rusty much earlier.

The frets of vīnas, sitars and dilrūbas in constant use, may have to be renewed once in 5 years. Even if a few frets get worn out, it is desirable that the entire set is replaced. Due to temperature effects or negligent handling, sometimes a fret or two might get slightly displaced from the correct positions and result in false notes. Such frets should be restored to their correct positions. This process of resetting the melam should be left to an expert repairer.

The music teacher is in a good position to educate the people as to their duties in concert halls. They must be told that when a concert goes on, they must listen to the music with attention and not disturb their neighbours by talking to their friends. If they desire to leave the hall, before the close of a concert, they must do so only in between items and not when an item is actually going on. Likewise late-comers should enter the hall only when an item is over. Listeners must go to concert halls neatly dressed. It is an inspiration to see how the audiences conduct themselves in concert halls in Europe.

The audiences should not shout or clamour for popular songs, but may politely request the performers through slips for particular items, and that too only after the pallavi is over. The musician comes to the concert hall with the sincere object of pleasing his audience and so he will be only too glad to sing songs desired by his audiences.

### CHAPTER III

## AIMS AND METHODS

Aims of music teaching—Creation of interest in musical study—Formation of correct taste—Cultivation of the voice—Gayaka gunas and gayaka doshas—Singing exercises—Breaking of the voice—The teaching of songs—Methods for the development of Svarajnanam—Singing from sight—Musical dictation—Aural Training—Methods for the development of Talajnanam, Sruti-jnanam, Ragajnanam, Manodharma and Sahityajnanam—The Teaching of Notation—Teaching the Scale, Varja raga and Vakra raga—Team singing—Fixing a suitable pitch for the class—Age to start singing—Kummi and Kolattam—Kolam.

The *aims* of music teaching are:—

(1) To create an interest and enthusiasm in the mind of the pupil for the study and practice of music.

A love and veneration for the art should be engendered in the minds of pupils.

(2) To cultivate the formation of a correct and sensitive taste in music.

(3) To develop the musical instincts and the sense of musical appreciation.

(4) To get a soft, clear, round and sweet tone.

The voice should be trained to become pliable and responsive and be able to produce the delicate graces and subtle notes with accuracy and perfection. Every note produced should be crystal clear and beautifully moulded.

(5) To train the pupils to sing to correct pitch (*sruti*) and time (*laya*) and to sing pleasantly and with minimum effort.

Singing should be effortless and deep toned and not at all nasal. Pupils not endowed with a good voice may be trained at least to sing correctly. Those who can afford to do so, may be encouraged to take up an instrument.

(6) To develop gradually *sruti jnanam*, *svara jnanam*, *tala jnanam*, *raga jnanam*, *manodharma jnanam* and lastly *sābitya jnanam* (the art of composing musical compositions).

(7) To discover the particular branch of music (vocal or instrumental), for which the pupil has special aptitude and to give training accordingly in order to draw out the best from the pupil.

It is desirable that all students are given practice in some instrument or other. Instrumental music is an important factor in instilling the idea of absolute music in the minds of pupils. The musical education of a person who has never practised an instrument cannot be considered complete.

(8) To help in the intelligent and cultural enjoyment of concerts of classical music and in the appreciation of the principles underlying the sequence of items in concert programmes.

It is as much an art to listen to good and high class music as to render it. Classical music is the highest form of music and lasts till eternity.

The music teacher must ever be conscious of the fact that he has to teach groups of pupils and not individuals. In individual instruction the position is entirely different. Herein, he has ample time to study the psychology of his pupil, as also his intellectual and receptive capacity, and plan out his lessons and methods accordingly. But in a class he has no such facilities. Each class comes to him perhaps once or twice a week at the most, and he has to teach all the classes of a school. He must strive to achieve maximum results within the space of time available. He must remember that the chief aim of musical education in the school is to make the child not a musician but musical.

#### CREATION OF INTEREST IN MUSICAL STUDY

The choice of suitable and attractive songs for the different classes, and of songs which will be within the children's comprehension are important factors in the creation of interest in musical studies. Especially in the lower classes, story-songs, action-songs, ballads, folk-songs, songs of local interest and simple selections from operas will interest the pupils. Even in the higher classes it is desirable that, side by side with examples of pure art music, a few songs illustrative of the above types are taught.

The teacher can occasionally sing to the pupils some good songs. He can also play to them on an instrument either pieces already taught, or

new pieces. The children listen to instrumental music with brightened faces. It is a pleasant experience for them to listen to the dhātu part of the songs learnt by them. If the teacher chooses to play a new piece, then after playing the piece he can ask the pupils to guess the rāga of the piece.

The teacher can make the children listen to good gramophone music and select radio programmes. He can take his pupils to other schools and make them listen to the singing of the children of those schools. Children of boys' schools and girls' schools can listen to the singing of each other with mutual profit. Boys will gain nicety in singing and girls breadth of tonal volume.

Once a month at least the teacher should give the life-histories of great musicians and composers. The interesting incidents in their lives and the circumstances that occasioned some of their brilliant compositions should be narrated. During a year the teacher can touch upon eight or ten outstanding composers in Indian musical history. He can also occasionally give them illustrated talks on musical instruments, and read to them essays on interesting topics relating to the history of Indian music.

Wherever possible, pupils should be taken out on excursions to places of musical interest and importance. Excursions to the following places for example might be arranged for:—

- (1) Places which have been seats of music in the past.
- (2) Places which are associated with prominent musicians and composers.
- (3) Temples containing musical stone pillars and sculptures of concert parties, celestial musicians and images playing on musical instruments.
- (4) Museums containing musical instruments.
- (5) Picture-galleries containing portraits of great musicians, composers, lakshanakāras and patrons.
- (6) Musical archives containing noted specimens of music and collections of gramophone records; and to libraries containing musical manuscripts.

(7) Places containing musical inscriptions.

(8) Famous concert halls, opera houses and broadcasting stations.

The teacher should encourage his pupils to attend well-managed children's concerts.

Percussion-bands, choirs, orchestras and music clubs are useful institutions in stimulating interest in music in the school. There is the healthy

emulation on the part of the less musically gifted children to reach the standard of their gifted friends. Children like to participate in team-singing, kummi, kolattam, ammanai and other indigenous games. The svaram-jñānam exercises and the getting up of children's concerts, musical competitions and periodical demonstrations of music will go a long way to stimulate interest in musical studies.

The pupils may be asked by turns to provide the sruti accompaniment (tambura or the sruti-box) to the class singing. Pupils with ringing voices and sound tāla-jñānam may, by turns, be asked to lead the class during the revision of the old songs.

The teacher can arrange for the celebration of anniversaries of great composers and organise concerts by pupils on such occasions.

Children are fond of hearing stories. Stories about the marvellous influence of rāgas and of the patronage lavished on musicians in the past, accounts of the honours and titles bestowed upon vidwans, narratives of famous musical contests and musical anecdotes should be told to the class now and then. Pupils listen to these accounts with absorbing interest.

#### FORMATION OF A CORRECT TASTE

One of the important factors in the formation of a correct and refined taste in music is the teaching of proper and suitable songs. The songs should be progressively graded according to the needs of the standards. Wherever possible, songs which have been tried in other schools and found successful and practicable and songs approved by Directors of Musical Education or other competent authorities should be taught. There is no dearth of songs of varying grades of difficulty in the South Indian languages and so the question of the availability of songs in the different languages does not arise. An excellent selection of songs or even sets of songs in the mother-tongue of the pupil should be made and taught. In the forms, it is essential that graded selections from classical composers should be taught. In the Primary classes, simple selections from classical composers may be taught at the option of the teacher along with the other songs suitable for such classes.

Listening to good music helps in the formation of a correct taste in music. The teacher can periodically sing or play to his pupils, pieces of high-class music and also pieces with technical beauties. This will help them towards the intelligent appreciation of classical music. He can also make the children listen to select gramophone records and choice radio programmes. In the listening exercises, the children benefit by the influence of music and acquire a taste for the beautiful. They hear the

music with attention and concentration and enjoy and understand something of it. The teacher may also arrange for concerts, lectures and lecture-recitals by prominent musicians and scholars for the benefit of children. Pupils of the higher classes may be encouraged to attend concerts by well-known musicians. They may be induced to note down the songs heard by them in concerts and also other incidental details. The desire to perform, or listen to good music will thereby be inculcated in children. The pupils should be gradually made to realise that whatever the language of the *sahitya*, it is the musical setting of the piece that really counts. This will help in the appreciation and enjoyment of pure music.

### CULTIVATION OF THE VOICE

Singing has been defined as the art of expressing our emotions and sentiments through the medium of the voice. The voice is a precious gift to us by God and it is up to us to make the best use of it. It is the oldest musical instrument. It is a delicate organ and is easily injured by wrong use. Some people no doubt possess captivating, ringing and melodious voices. But in a majority of cases it should be possible for persons not possessing melodious voices to make them musical, by proper training. And the training of the voice to a wonderful degree of perfection is one of the important aims in the teaching of music. Every pupil in the school must learn to sing sweetly and softly. He must also learn to sing in a polished and artistic manner. The voice training exercises (Vocalises) practised with care help the student to get a clear, beautiful, tone. The exercises also help to maintain the good quality of the tone thus acquired. The Vocalises help him to sing with economy of breath and minimum effort. The voice becomes flexible and produces the *gamakas* easily and nicely. He acquires full control over his voice. Good tone depends upon the proper control of breath. It should be remembered that the *dhātu* is produced in the voice or larynx. It is moulded into the requisite *mātu* or *sāhitya* in the mouth, by the action of the mouth, tongue, teeth and lips. The sound produced by the human voice is rich in upper partials. Oftentimes one comes across persons with unbridled voices i.e., voices which refuse to carry out the mandate of the singer. The singer honestly attempts to sing a certain passage, but the voice produces something else; thus disobeying as it were the orders of its master.

The voice training exercises should be carefully chosen and progressively arranged. These exercises should not be practised for long. No exercise should be sung more than once in the same lesson. The higher and lower octave *svara* exercises help in the extension of the upward and downward range of the voice compass. The Vocalises help in the singing of



Madhyama-kāla and Tri-kāla svara sancharas with smoothness and ease. They also help in singing with accurate intonation and with good pronunciation. Voice training exercises may be practised in trikāla and in the ghana, naya and medium style. Resonant humming will prove a valuable corrective to harsh, unmusical tone.

Summing up, the proper practice of Vocalises results in:—

- (1) Beautiful tone.
- (2) Correct intonation.
- (3) Good pronunciation.
- (4) Extension of compass.
- (5) Flexibility of voice which helps in the production of gamakas nicely.
- (6) Avoidance of effort.
- (7) Economy of breath.
- (8) Attention.

Smoothness and sweetness in singing should be insisted upon. Let good voices sometimes sing alone.

Soon after the commencement of his career, the music teacher will discover that there are pupils with various types of voices—ranging from the beautiful flexible variety to the stiffest type. If he gets more pupils belonging to the former type he can thank his stars. But if he has to deal with voices more of the other type, even then he need not get disheartened. Let him exert his utmost to train even such hard and stiff voices. Most girls possess a good voice, but the proportion of boys possessing a good voice is far less. So the task of teaching music in Girls' Schools is in a sense lighter and easier.

Mere loud singing produced by forcing the voice should be discouraged, but nothing should be done by the teacher which will result in the deadening of interest in musical studies. A rich full tone is to be aimed at and not a mere loud singing. Harshness in class singing is sometimes due to the faulty performances of a few pupils. Such pupils should be properly guided by the teacher.

In addition to class-room practices, pupils may carry on their individual practices in their homes or hostels. The spot chosen for practice should be airy and calm. The time best suited for practice is *early morning*. The muscles of the vocal apparatus are perfectly at ease at that time. Practices should be carried on with normal effort and in the easiest pose. For successful results, regularity of time and practice is essential. The *akāra sādhanam* and the *svara sādhanam* are sometimes tiring and boring, but the student will be amply repaid for his efforts.

### GAYAKA GUNAS AND GAYAKA DOSHAS

In this connection it will be useful to remember the characteristics of a good singer according to the Canons of Indian music:—

1. Possessing a sweet, mellifluous, clear and pleasant voice.
2. Ability to produce gamakas without effort.
3. Having control over the voice.
4. Having a compass of  $2\frac{1}{2}$  octaves.
5. Possessing an accurate sruti jnanam, svara jnanam, raga jnanam and tala jñānam.
6. Possessing a good manodharma or kalpana jñāna.
7. Possessing a good memory.
8. Ability to sing with concentration.
9. Not getting fatigued while singing. The voice should have both stamina and sustaining power.
10. Ability to establish contact with the audience quickly and keep them spell-bound with his music.
11. Ability to present a properly balanced programme in a concert.
12. Possessing a sound knowledge of musicology including the technique of voice production.
13. Ability to sing with feeling and expression on the face.
14. Knowing the meanings of the songs sung.
15. Possessing a varied and extensive repertoire.
16. Knowing and observing the laws of kachcheri dharma.
17. Possessing agreeable manners on the platform.
18. Ability to sing with polish, grace and perfect composure.
19. Ability to sing in a settled and impressive manner and with a confident tone. Sitting in *sukhāsana* (easy pose) while performing.
20. Mouthing and intonation to be good.

A good singer is free from the following defects:—

1. Singing with gaping mouth.
2. Singing with a shrill and trembling voice.
3. Singing in a hesitant, jerky or faltering manner.
4. Singing in an absent-minded manner.
5. Noisy singing and breathy singing.
6. Gnashing the teeth while singing.
7. Singing with bad intonation and faulty srutis.
8. Singing in faulty rhythm. Habitually counting the tala in a *vishama* style.

9. Making violent gestures while singing.
10. Strained and screechy singing.
11. Presence of even a slight touch of nasality, in the voice.
12. Singing with closed eyes.
13. Singing with closed mouth.
14. Flat, lifeless and unimpressive singing.
15. Want of a *paddhati* or plan in the development of *ālāpana* and *kalāpana svaras*. Developing *ālāpana* in bits and detached phrases.
16. Indistinct or faulty pronunciation of the words of the *sahitya*.
17. Ugly mannerisms on the platform.
18. Possession of a feeble, unmusical, repulsive, stammering or lamenting voice.
19. Singing with indifference or in a manner suggestive of doubt.
20. Sitting in an ungraceful and uncomfortable posture.

The *gāyaka gunas* and *gāyaka doshas* mentioned above apply to instrumentalists as well, with the necessary modifications. Instrumentalists must cultivate to play in a neat, clean, polished and stylish manner. They should have a nice touch on the instrument and their performances should be characterised by elegance, grace and finish. One should not sing in darkness.

After a course in the preliminary *svara* exercises, the pupil should be given training in singing the notes of the scale, with the vowels *a i u e* and *o*—first in *Māyāmalavagaula* and later in *Sankarābharana*. The standard *Gitas* and *Tānavarnas* are excellent voice-training exercises, the former on account of their range and the latter on account of the profusion of vowels in them.

#### BREATHING EXERCISES

Right breathing habits should be inculcated. Breathing should not be by the mouth. Pupils must breathe in slowly and breathe out slowly, keeping their heads erect and chests braced. "The lungs should be quietly and steadily filled." While singing, they should not breathe in the middle of a word nor in any place which will spoil the flow of the music. Breath control ensures continuity and length of phrase.

Ask the children to breathe in slowly through the nose, and breathe out slowly through the mouth. Then let them breathe in as before but breathe out now, singing the note *shadja*, with the vowels *a i u e o*.

The advantages of breathing exercises are that they result in healthy lungs and air passages and help to control breath which is such an essential factor in singing. They help in quiet singing. Breathing exercises increase the capacity of the lungs. A person can find out for what length

of time (how many seconds) he can sustain a note. Very good singers are able to hum or sing a note for one minute or even longer.

### BREAKING OF THE VOICE

The breaking of the voice at the age of puberty and the setting in of the adult voice i.e., the deep perpetual voice is a purely physiological phenomenon. The change is noticeable more in the case of boys than in girls. The change comes about rapidly in the case of some and slowly in the case of others. During the period of transition the voice is in a delicate and abnormal state and great care must be taken. During this period, the voice is rough and the boys find it difficult to speak—the metallic tinge in the voice, for a short period disappears. The shrillness in the voice gradually wanes and the adult voice sets in. When boys and girls reach that stage, the teacher should carefully carry on his observations concerning the changes in the voice in respect of its tone-colour, pitch and range. When the adult voice has set in, it will be found that the pitch of the voice has fallen by about half an octave. The age at which the voice breaks ranges from 14 to 17. The whole change may take a few months or even a year. Boys with changed or changing voices should be grouped and made to sit at one side of the room.

### THE TEACHING OF SONGS

As a rule, songs should be taught by rote, i.e., by the lip-ear method in the Primary classes. When the pupils have gone through the technical course, embracing the preliminary Svara exercises, Alankāras, Gītas and Svarajātis and have also mastered a few Varnas and are familiar with notation, attempts may be made to teach songs with svaras. Normally it should be possible to begin the teaching of songs with svaras in the First or the Second Form, provided the pupil has diligently gone through the technical course (abhyāsa gāna) in the earlier standards. It will be a waste of time to attempt to teach songs with svaras in the Elementary School. The average pupil will neither relish it nor grasp its full significance. Even in the Forms, when pupils begin to learn the songs with svaras, the repetition of the svaras along with the corresponding sâhitya should continue for three or four lessons only, and afterwards the sâhitya alone should be sung. It should be remembered that the teaching of a song with svaras greatly helps the pupil to master easily and accurately the piece and even after many years, when perhaps the song is partially forgotten, he or she will be able to reproduce it correctly on looking at the notation of the piece.

## PROCEDURE

The \*song should be written on the blackboard and copied by the students. In the Elementary classes, the text alone should be written, and in the Forms the songs should be written in correct notation.

At the top of the song, the following details should invariably be furnished:—The name of the song, its rāga, tāla, composer, the arohana and avarohana of the rāga and the serial number of its janaka rāga, if the chosen piece is in a janya rāga. The type to which the song belongs should also be indicated.

After the piece has been copied, the teacher should tell the students the meaning of the song in outline, the circumstances if any, which occasioned it and a few interesting details about the composer. The teacher may now question the pupils and find out if they can name other songs which they may have learnt or heard in the same rāga and other songs learnt or heard by them, of the same composer.

The pupils should then be asked to read the text of the song like prose, paying attention to the correct pronunciation of the words and proper phrasing, especially if the song happens to be in a language which is not the mother-tongue of the pupils of the class. The words may be read aloud even by one or two pupils.

The teacher may start with a brief alapana of the raga of the chosen piece. He should then sing the song twice clearly and slowly, and in as artistic a manner as possible. He must see that during his recital the pupils listen to him attentively. It is desirable that the teacher sings the song in the same pitch as the class sruti. He may sometimes for the sake of effect sing the piece at a higher pitch and then resume teaching of the song in the class sruti. If the teacher is skilled in instrumental music he may with advantage play the song once on the instrument. The pupils will not only benefit by listening to the pure 'dhātu' portion (musical setting) of the piece but it will facilitate the quicker learning of the piece. With the musical setting of the piece revealed to them through the instrument they will find it easier to learn the piece.

The pupils should now be asked to sing the arohana and avarohana of the raga twice. The teacher may sing small phrases or sanchāras in the rāga, suggestive of the rāga-bhava and ask the pupils to repeat them. The phrases sung should embrace the entire range of the composition, touching the highest and the lowest notes.

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\*Wherever possible printed copies containing the texts of the songs along with their notation should be placed in the hands of pupils, as thereby a lot of time that is taken by pupils in copying from the black-board is saved and this time used for actual teaching.

The teacher should now teach the song, part by part to the pupils. No attempt at counting the tala should be made at this stage, since the repetition of phrases of different lengths may not fit into the reckoning of whole āvartas.

Next the teacher and the pupils should sing the song together. Finally the pupils alone should sing the song. If while singing themselves, they go wrong, the teacher should intervene and correct them. Whenever the teacher notices a decline in the strength of the tonal volume in their singing, it is a sure indication that in those places the pupils have doubts and are not absolutely sure of the music. The teacher in such cases should intervene and sing along with the students and impress them properly.

It is a good plan to teach the song first to the children who imitate readily, the others listening carefully. When this group has learnt, the others may join in singing.

When the composition is well learnt, the pupils should be encouraged to sing the piece, reckoning the tāla with their hands.

When the entire class has learnt the song, small groups in the class may be asked to sing the song, keeping time. The rest of the class may listen keeping time, and criticise the performance at the end. During the later revision lessons, even individuals may be asked to sing the songs separately.

The method suggested for the teaching of a song should be adopted for the teaching of a Gita, Svarajati and Varna as well. In these technical pieces the teacher will first teach the dhātu part and then the mātu part.

If a short piece is chosen, it can be taught in one single lesson. If a longer piece is chosen the pallavi and the anupallavi may be taught in one lesson and the charana in the next.

If any peculiarity is noticeable in the rhythmical construction of the piece, the pupils may be asked to name other pieces which they may have learnt or heard wherein similar features are noticeable. This question may be put to the pupils at the end of the lesson.

Every new song taught should be repeated in three or more successive classes until thoroughness and accuracy in singing the same are reached. When a new song is taught some pupils fail to follow attentively and as a consequence do not grasp the song easily like the rest.

The teacher should insist on the pupils' carefully memorising each song. They should not be allowed to look into their books or notebooks and sing, especially the older songs. If pieces are not memorised,

the artistic and polished rendering of the pieces will become a difficult task. Pupils should sing the songs with distinct enunciation and good tone quality.

Sometimes it may happen that a later easier sangati in a kriti is more easily grasped by the pupils than a preceding but difficult sangati. For instance in the song *Eduta nila chite* of Tyagaraja the second sangati of the latter part of the pallavi (Emi bovura) is more easily learnt than the first sangati of the same part. In such cases the teacher will do well to concentrate on those difficult sangatis and teach them well, till the class has correctly caught them. This is the only way to ensure the uniform and accurate rendering of the pieces.

In order to help the pupils to start correctly, songs which do not have Sama Eduppus i.e., which do not begin along with the beat, the following procedure may be adopted. If the song begins at half place, i.e., after the lapse of half an aksharakāla (*Enduku peddala* in Sankarābharana) let the pupils hum to themselves the phrase *taka* and begin. If the song begins at three-fourths place (*Mariyada gadayya* in Bhairavam) the pupils may hum the phrase *takita* and begin. If the song is in *Desādi tala*, i.e., beginning after  $1\frac{1}{2}$  aksharakālas, when reckoned in the *Adi tala* style, the pupils may hum *takita takita* and start.

It is also useful to tell the students, the duration (in minutes), i.e., the time taken to sing each song once completely with all the sangatis and halts. This will help the students during their practice to stick to the normal tempo of the piece.

If there are compositions by other composers in the same tune, the teacher may mention this fact to the pupils at the end of the lesson and also sing them. For instance, the songs *Naraharini nammaga* of Bhadrachala Ramdas, *Mugattaikkāttiya degam* of Papanasa Mudaliar and *Arukkupponnambala* of Gopalakrishna Bharati are all set in the same tune in Bhairavi raga, chapu tala. When one of these songs is taught, the pupils will be interested in listening to the other two songs.

Sometimes it happens that even the best song is not able to rouse the enthusiastic response of the class. This may be due to more unmusical pupils in the class or to disturbing elements in the class.

In order to test the memory of a technical piece, the teacher can write on the blackboard a piece like the gita, *Varavina* omitting certain svara letters and sāhitya syllables here and there and ask the pupils to supply the missing letters or syllables. In the examination also, he can give a printed or cyclostyled version of a composition and ask the student to fill in the blanks. He may sing a phrase from the dhātu or mātu of a gita (ex.

*dg r r s s* or *nirupama subba* from the Mohana gita) and ask the pupils to state the serial number of the avarta in the composition. He may sing a phrase from the gita and ask the pupils to give the corresponding *sāhitya*, and *vice versa*.

### METHODS FOR THE DEVELOPMENT OF SVARAJNANAM

*Svarajnanam* is the ability to sing accurately from sight any musical passage given in notation. It also includes the ability to identify and recite or write down the svaras of any musical phrase or sentence, sung, played or heard. A student who is able to note down in correct notation, any unfamiliar piece of music sung or played to him, is said to possess sound *svarajnanam*. While talented and musically gifted pupils pick up *svarajnanam* in a short time, it may take a long time for the ordinary average pupil to acquire it.

*Blending with notes.* The teacher might sing or sound *shadja* and ask each pupil by turn to *merge* with it. He may follow this up with the other notes of the *sthai* as: *g*, *m* and *p*. This will develop in the pupils the sense of *blending* or *merging* with any given *sruti*. Later, the class as a whole may be given training in singing single notes in unison. Notes like *s*, *g*, *m*, *p* and *r* may be taken in order. The teacher may then take the pupils in smaller groups.

*Rise and fall of pitch.* With the help of the *musical stair* diagram the rise and fall of pitch should be clearly impressed on the pupils' minds. The teacher may hum two sounds and ask the pupils to say which of them is higher in pitch. At first pairs of notes of wider intervals like *s g* or *p s* and *m r* or *g s* may be given and later pairs of notes like *p m* and *d p* separated by shorter intervals may be tried. The teacher can then sing words set to phrases like *p d n s*, *p p p p* and *m g r s*, in Sankarābharana or Māyamālavagaula and ask the pupils to state in each case, if the music rises or falls or if the notes are all on the same level. The teacher may sing the following four phrases in Kalyāni raga,

{	<i>d d Ṣ Ṣ</i>		<i>n d P P</i>		<i>p m G R</i>		<i>n d S S</i>	}
	<i>varavina</i>		<i>varavina</i>		<i>varavina</i>		<i>varavina</i>	

and ask the pupils to note that the same *sāhitya* is sung to four different musical phrases. He may then impress on their minds that whenever a phrase is heard, they should concentrate on the music (the *dhatu*) behind the *sāhitya* and identify the svaras forming the phrase.

Pupils should acquire the ability to repeat correctly simple phrases sung by the teacher.



After the pupils have learnt to sing the Māyāmalavagaula scale notes correctly, they should be given practice in singing the notes of the same scale with the vowels *ah*, *ee*, *oo*, *eh* and *oh*.

1. Seat the pupils in rows of eight. (It is better that the pupils in a music class always sit in rows of eight.) Let the pupils sing each one *svara* in order as shown below:—

#### I Row

1st pupil	2nd pupil	3rd pupil	4th pupil	5th pupil	6th pupil	7th pupil	8th pupil
s	r	g	m	p	d	n	s

#### II Row

9th pupil	10th pupil	11th pupil	12th pupil	13th pupil	14th pupil	15th pupil	16th pupil
s	n	d	p	m	g	r	s

The 17th pupil in the III Row again starts the exercise and the other pupils continue it. If the exercise is not completed after the last pupil had sung (which is bound to be the case in a class where the strength is not a multiple of 16), the remaining portion of the exercise is sung by the entire class and finished.

Repeat this exercise once again, but this time start from the 2nd pupil and so on, until every pupil in the class has had an opportunity of singing all the *sapta svaras* individually. Now follow this exercise, by asking each pupil to sing 2 notes, instead of a single note, thus:—*sr, gm, pd, ns, sn, dp, mg, rs*. Then repeat the exercise with 4 notes thus:—*sr gm, pd ns, sndp, mgrs*; and then with 8 notes and so on.

Pupils not only relish these exercises, but also eagerly await their turn and try to sing with accuracy their respective *svaras* and phrases. Some degree of *musical alertness* is developed and the pupil is trained to sing any *svara* accurately, when the key-note is sounded.

2. After a good practice in this method, the teacher will do well to pick out 8 pupils and have them named *sr g m p d n s* respectively. Let the eight pupils now sing *sr g m p d n s, sndp mgrs* thus:—the 1st pupil *s*, 2nd pupil *r*, 3rd pupil *g* and so on in order (like numbering in a drill class—forwards (*arohana*) and backwards (*avarohana*)). Afterwards ask them to sing the *svaravali* exercises—each pupil singing his note only when his turn comes. It will be noticed that in this method, while the continuity of the music is kept up, only one voice sings at a time and different pupils take part in singing the exercises.

Another team of 8 pupils might now be formed and these practices repeated with them and so on. Selected *Janta svara* exercises and the seven *Alankaras* might be tried later in the same manner.

Still later with 12 picked pupils, representing the notes *d n s r g m p d n* *ś r g*, the Bilahari jatisvaram might be attempted in this manner. It will require a lot of practice on the part of the pupils to do this exercise to perfection. But when done well, it will create a tremendous impression. The higher and lower octave pupils may be prominently shown by asking the former to stand on a small elevation, or chowky and the latter to sit on two stools—the middle octave pupils standing. Let it be remembered that all the pupils are in one row and in direct view of the teacher or the audience, as the case may be.

3. Pupils may be asked to give simple phrases in a familiar raga. The correct ones might be written by the teacher on the blackboard and all the pupils asked to sing them at the end.

4. A group of 10 pupils might be asked to stand up and the Janta svara exercises and Alankaras (only those consisting of 10 lines) practised thus: 1st pupil singing the 1st line (avarta), 2nd pupil the 2nd line (avarta), and so on until the 10th pupil finishes the exercise. Five talented pupils can also render these exercises in the *anuloma-viloma* (trikala sadhakam) style thus:—

Line 1	...	... in the 1st Kala
Lines 2 and 3	...	... in the 2nd Kala
Lines 3 to 7	...	... in the 3rd Kala
Lines 8 and 9	...	... in the 2nd Kala
Line 10	...	... in the 1st Kala

It will be noted, that in this method of practice, each exercise is finished in 5 āvartas and all the three degrees of speed figure in. Pupils love to sing these exercises in this manner.

The Janta svara exercises and the 7 Alankāras may, at the discretion of the teacher be practised gradually in the first, second and third degrees of speed and then practised also in the above-mentioned manner.

5. The pupils may also be asked to sing *s p s* and *s r g m p d n s—s n d p m g r s* with *n* as the tonic; with *g* as the tonic; and with *m* as the tonic.

6. The teacher may sing a phrase like *g m p* in one sruti and ask a pupil to sing the same phrase in another (new) sruti like *r* or *g* and so on.

### Practice in naming given sounds

7. The teacher may sing single sounds and small phrases like *g m P*, *p d n s*, *d p m g*, *m g r s*, *p p p p* etc. in *akaram* and ask the pupils to say whether the svaras in the phrases are in the ascending order of pitch (*arohana-krama*) or in the descending order of pitch (*avarohana-krama*)

or if the notes are all on the same level. If correct answers are given to this question, the pupils may be asked to name the svaras of the phrases and later encouraged to set suitable words to these phrases and sing them. In naming the svaras of the phrases sung by the teacher, it will be good for the pupils to first *hum* the phrase sung or played by the teacher (imitation), and then to *identify* the notes forming the phrase.

The teacher may also dictate short solfa phrases and ask the pupils to set suitable words to them, within a specified time. Each pupil should find suitable words for the given phrases, without singing the words loudly.

#### SINGING FROM SIGHT

8. Practice in *singing from sight* should be given. At first single notes in easy familiar ragas should be tried and then groups of three or four notes leading up to small musical phrases. Pupils should then be encouraged to give their own musical phrases and also to set suitable words to the musical phrases sung by the teacher. Various musical phrases may also be written on the blackboard and the students asked to sing one phrase each, by turn. When all the phrases have been attempted, the entire class may sing these phrases continuously, provided the phrases so sung form a *bearable* passage or *sanchāri*.

9. Lastly pupils should be encouraged to construct musical sentences or *sanchāris* in familiar ragas and in simple talas. This training will greatly help the student in the art of musical composition later in his life. Passages given for sight-singing on Pages 53, and 54 of the author's Practical Course in Karnātic Music Book II may be taken as models in this connection.

#### MUSICAL DICTATION

10. Musical dictation is one of the important factors in the teaching of music. It helps the pupils to become familiar with the art of musical writing in all its aspects. It also develops their *svara jnanam*, *tala jnanam* and *raga jnanam* and their sense of phrasing. Passages chosen for dictation whether small or big, should be complete in themselves. Sight-singing exercises, Raga Sanchāris (*i.e.*, those set to time), Marches (நடைகீதங்கள்), Overtures (முக கீதங்கள்), Chitta svaras adorning kritis, longer ettugada svaras figuring in varnas and other similar passages may be used for this purpose.

Early in the year, the teacher should select musical passages of varying grades of difficulty and arrange them suitably according to the standards of the various classes. Musical dictation helps the students to acquire a keen sense of hearing. It helps the teacher to test the pupil's aural capacity. During musical dictation, the *sruti* should be kept sounding.

(a) Short phrases in Māyāmalavagaula containing long and short notes like:—

g m P      m g R      s r g m G      P<sup>~</sup> m g r s      n s n d P  
 d n s r S      M g r S      n d P m g      m d p m G      r s n d n s

may be dictated to the lower classes. The teacher should see if the long notes (dirgha svaras) are correctly written by the pupils and also if dots for the higher and lower octave notes are correctly inserted.

(b) The teacher may sing phrases like *sgP|pnS|npM|pgS* and *mrS* in the Sankarabharana scale with *akaram* and ask the pupils to note down the missing note or notes in each phrase.

(c) A printed solfa passage which does not contain marks indicative of the duration or sthayi of the svaras may be given to pupils. Even a cyclostyled copy may be used for the purpose. The teacher may announce the raga and tala of the passage beforehand and slowly sing it. As the teacher goes on singing, counting the tala, the pupils should hear with attention and insert the commas, semi-colons, madhayama kala lines and dots to indicate the higher and lower octave notes. If the passage chosen is in Adi tala, the pupils may be asked to mark the laghu and drutam sections also.

(d) A printed or a cyclostyled copy containing the dhatu portion of a gita or varna may be given to pupils. Let the pupils be asked to insert the sâhitya syllables below the corresponding svara letters as the teacher sings the matu (sâhitya) slowly. This exercise helps the teacher to find out if pupils have a correct sense of vowel extensions *figuring* in compositions. The teacher may repeat the passage twice so as to give an opportunity to the students to introduce corrections if necessary.

(e) Simple sâhitya phrases from well-known songs may be sung by the teacher and the pupils asked to identify and write the svaras of those phrases, as well as the corresponding sâhitya syllables beneath the svara letters.—(Ex. 1. పవనసు (Charanam of the Mohana piece: భవనుత), 2. వృషభజన (Charanam of the Vivardhani piece: వినవే ఓ పునసా).)

(f) Passages containing kampita svaras may be dictated and the pupils asked to mark such notes with wavy lines. Passages in bhâshānga ragas may also be dictated and the pupils asked to mark the anya svaras with asterisks.

In all these cases it is essential that the passages should be dictated twice or even thrice, if necessary.

(g) The teacher may sing short phrases in familiar ragas in *akaram* and ask the pupils to write their svaras and indicate the total duration

of each phrase in aksharakalas against it and insert the sthayi marks, where necessary.

In addition to these, the svarajnanam exercises given in the author's Practical Course in Karnatic Music, Books I and II may be practised by the entire class and also by small groups of pupils. Two or three minutes of a music period may, each time, be devoted to the practice of these svarajnanam exercises.

### AURAL TRAINING

The training of the ear is an important aspect of musical teaching. To attain proficiency in identifying notes of different pitch (சுருதி) and length (கால அளவு) and also to distinguish plain notes and graced notes and notes which differ in intensity (கனம், அழுத்தம்) and timbre (தன்மை குணம்) is the aim of aural training. A few ear-training tests are given below and they should be conducted in the Māyāmalavagaula raga. The pupils' powers of attention are developed by the practice of these exercises.

(N.B.—Small svara letters denote the *hrasva* svaras and the capital svara letters the *dirgha* svaras).

1. The teacher may hum two different notes and ask the pupils to say which of them is higher in pitch. At first pairs of notes of wider intervals like *s g*, *p n*, *s d* and *m r* may be tried and later on pairs of contiguous notes like *p m*, *s n*, *g m*, *d p*, *n s*, *r s*.

2. The teacher may sing or play the following five-note phrases one by one and ask the students to write down the dirgha svara in each phrase.

- |              |              |              |
|--------------|--------------|--------------|
| 1. P m g r s | 4. N d p m g | 7. g r G m g |
| 2. p d P m g | 5. m g M g r | 8. g m p D p |
| 3. n s n d P | 6. m G r s n | 9. s n d n S |

3. Let the teacher sing the following phrases and ask the pupils to write down the highest note and the lowest note in each phrase:—

- |                        |                        |
|------------------------|------------------------|
| 1. n s n d P m g       | 4. D p m g m p d n d P |
| 2. s n d n s r G       | 5. g m p d p m g r s n |
| 3. M g r s n d p d n S | 6. P m g r s n d n S   |

4. Let the teacher sing short phrases like *g m P*, *d p m G*, *n s n d P* and *M g r S* and ask the pupils to repeat them. Ability to reproduce correctly

short phrases sung by the teacher marks one of the early stages of progress in aural training.

5. A model passage like the one given below may be cyclostyled or printed but *without the tala section marks, commas, semicolons and sthayi marks* and given to the pupils. Let the teacher ask the pupils to insert the commas, semicolons, sthayi marks and the tala section lines at the correct places, as he slowly sings the passage three times, keeping time with his hand:—

### Māyāmālavagaula rāga—Adi tala

	○	○
P , m g r s n	s r g m	P d n
Ṣ , m g r s n	d p d n	Ṣ ;

6. The teacher may sing a portion of an unfamiliar song in a new pitch and at the conclusion of the music, ask the pupils to hum the new sruti, i.e., the shadja or the key-note.

### METHODS FOR THE DEVELOPMENT OF TALAJNANAM

The development of the rhythmical sense in children is of the utmost importance. A mistake in reckoning time should be regarded as even more serious than a mistake in singing the notes. If proper steps are not taken at the very commencement, the music teacher will find it difficult later on to inculcate the idea of precision in rhythm. Instances of eminent musicians who are deficient in tālajnānam are not wanting. It is for this reason that in the traditional system of learning music, insistence has always been laid on the practice of the svara exercises (Svarāvalis, Janta svara exercises and Alankāras) in trikālas—in three degrees of speed.

Music heard in a concert is either rhythmical or non-rhythmical in character. The former comprises all compositions set in a specific tāla. The latter includes cases like rāga ālāpāna and the singing of slokas, padyas and viruttams in specific rāgas in a drawn-out style after the manner of an ālāpāna. The teacher will do well to sing a composition first and then follow it up with the recital of a śloka, padya or viruttam and impress on the minds of his pupils that in the latter case the music is not set to any time and is sung in a free manner.

A person is said to possess a sound *tāla* jñānam when:—

(1) he is able to keep to the *kāla* pramāna suddha, i.e., (constancy of duration between count and count);

(2) he is able to reckon the constituent angas of a *tāla* regularly i.e., adheres to their correct sequence;

(3) he is able to identify the *tālas* of unfamiliar songs and pallavis; and identifies the eduppus of phrases in pallavis and intricate compositions;

(4) he is able to keep time accurately when a mridangam player or a player of some other *tāla* instrument performs solo.

A person's *laya* jñānam is said to be *sound* when even in very slow time (*ati chauka kāla*) he is able to reckon time accurately. There have been instances of eminent musicians in the past who hesitated to count time when a skilled mridangam player began to give a solo display (*tani vinikai*). Human capacity being what it is, it does take a long time for a musician to acquire the capacity to reckon time accurately, uninfluenced by the *tāla*-phrases played on the mridangam, sometimes in even rhythm, sometimes in uneven rhythm, sometimes in rugged rhythm and sometimes beginning the series of rhythmic phrases on fractional points of the *āvarta*.

The teacher must first impress upon the students' minds that in a *tāla*, the duration of time for each count should be exactly the same. If, for instance, the duration of each count is one second, then an *ādi tāla āvarta* must be completed exactly in the space of 8 seconds. The idea of uniform duration (*kāla pramāna*) can be impressed on the pupils' minds by drawing their attention to clock ticks. The methods outlined below for the development of *tāla* jñānam can be taken up as soon as the pupils have been made familiar with long and short notes and have acquired the duration-sense of *svaras*.

1. Children should be taught to distinguish between notes of shorter and longer duration. Let the teacher sing the following phrases—*s s. s. r r r. g g G.*—and let the children point out the longer notes in each case. The teacher should impress on the pupils' minds that the total duration of the phrase in each case is the same.

#### SARVA LAGHU PRACTICE WITHOUT MUSIC

2. Pupils should be asked to reckon each count by the clapping of hands or by tapping the desk or by patting the right hand on the right thigh. In order to ensure uniformity in duration between count and count, the pupils may be asked to say one, two, three, four: one, two, three, four or *ta ka dhi mi, ta ka dhi mi*, etc., the clap or the beat coinciding with *one* in the former case and *ta* in the latter case. The duration of each count may be equal to a second.

In the second stage, the uniform clapping may be replaced by the alternate clapping and waving of the right hand, *i.e.*, a beat followed by a wave of the hand, a beat followed by a wave etc. (This incidentally gives the pupils practice in reckoning the drutam).

In the third stage, pupils may be asked to count time with three beats and a wave, three beats and a wave; (this incidentally gives the pupils practice in reckoning the Desādi and Madhyādi talas.) This practice will also help them to keep the Adi-tāla or the Eka tala with cymbals.

In the fourth stage, pupils may be asked to count time with a beat and three finger counts beginning with the little finger and proceeding in the direction of the thumb. This gives the pupils training in reckoning the chaturasra laghu and chaturasra jāti eka tāla.

Lastly the pupils may be asked to count time in the manner of the ādi tāla.

### SARVA LAGHU PRACTICE WITH MUSIC

3. The teacher can now sing or play a simple song in ādi tāla with *sama eduppu* and wherein there is also the even rhythmical flow of music and ask the students to practise counting time, following the stages mentioned above. A divyanamā Kirtana like "Pāhi Rāmachandra" in Sankarabharana of Tyāgarāja, or a piece like "Rara Rama" in Bangala, or kritis like "Vidamu seyave" in Kharaharapriya or "Sara Sara Samarai" in Kuntalavarāli or any march tune may be taken up by the teacher for this purpose.

4. The teacher may also attempt the following interesting method. A song like *Bhaktiyāl yānunai* sung without repetition may be rendered with its first quarter reckoned with mere beats, 2nd quarter as drutas, 3rd as laghus and the 4th as a regular ādi tāla.

The same song can also be rendered as follows:—

1st line as 4 beats.

2nd line as 2 drutas.

3rd & 4th lines as 2 desādi tālas.

5th & 6th lines as eka tāla (chaturasra jāti).

7th & 8th lines as 1 Adi tāla āvarta.

The teacher can now sing or play a piece of the same type as *Bhaktiyāl yānunai* or *Pāhi Rāmachandra* or a march tune and ask the students to reckon time along the same lines.

When the students have become familiar with the Adi tāla they can be taught to count the Rupaka tāla and later the Chāpu and Jhampa talas.



Still later, the students can be taught the distinction between *sama eduppu* and *asama* or *vishama eduppu* (anāgata and atita-eduppus).

5. The teacher can tap or clap some rhythmic patterns like *khanda rupakam* or *misra chāpu* or 3 beats and a pause or 2 beats and a pause etc., and ask the children to imitate them and induce them to guess the *tālas* or pieces in such *tālas*.

6. In the higher classes the teacher can play pieces unfamiliar to the students and ask them to guess their *tala*, and also the *eduppu* of the *pallavi*, *anupallavi*, *charanam* or other section of the song. He can also interrogate them about the precise places in the *āvarta* where certain phrases of the song begin; for example *Sādvinaḍata* in *Rāma nīyeda* (*Dilipakam*) and *Tambura cheḱoni* in *Koluvamaregada* (*Todi*).

7. He may take a new song and develop *niraval* and sing *kalpana svāras* for a suitable section of the piece and ask the pupils to keep time.

8. After naming the *tāla* of a *Gita*, the teacher may sing it himself, without counting the time. The pupils may be asked to count the *āvartas* mentally and give the total number of *āvartas* of the composition at the conclusion of the recital.

9. Each week, two pupils may be asked to keep time by turns. They may be asked to stand next to the teacher and count the *tāla* as the class goes on singing. This will serve as an incentive for the remaining pupils to learn to keep accurate time.

### SRUTI-JNANAM

Although the term *sruti* admits of two meanings *viz.*, key-note and quarter-tone, yet the term *sruti-jñānam* is usually used to denote the ability of a person to sing accurately to the chosen pitch. A person in possession of a sound *sruti-jñānam* is able to sing to accurate pitch. He is able to sing in conformity with the *\*ādhāra shadja i.e.*, the note selected as the key-note. A person is also said to possess good *sruti-jñānam* when he is able to tune accurately a stringed instrument like the *Vinā*, *Violin*, *Tambura* or *Gotuvādyam*.

Let the teacher make the class listen to the *sruti* for a couple of minutes and then let the pupils, one by one, sing the note *Sa*. When the entire class has finished, each pupil may now sing the note *Pa* and after the

\*[Note.—Let it be remembered that the *adhara-shadja* is not a note of a fixed pitch. The pitch of the key-note may vary from singer to singer. The singer in India has the rare privilege (a privilege denied to singers in Europe and in countries adopting the harmonical system of music) of choosing that pitch which is most suited and agreeable to his voice. This accounts for a large amount of natural singing in India.]

entire class has finished, each pupil may now sing the tāra shadja. At the conclusion of this exercise, all the pupils may together sing S P Ś P S. The teacher must impress on the minds of the pupils that only after the shadja is defined, the other notes come to have their position.

Next the class may be given training in singing single notes in unison. The teacher may sing or sound single notes like G, M, P, R, etc., and ask the pupils to merge with the respective notes, each time. The teacher may sing with the solfa syllables or merely sing the notes with akāram. This will develop in the pupils the sense of *blending* or *merging* with a given sruti. The pupils may be asked to sing SPŚPS and SRGM.PDNŚ—ŚND PMGRS in the Māyāmālavagaula or Sankarabharana scale with Rishabha as the key-note, with Gāndhāra as the key-note, and with Madhyama as the key-note.

The teacher may sing a phrase like G M P in *akāram* in one sruti and ask a pupil to sing the same phrase in another (new) higher or lower sruti, sounded by him.

Without sounding the sruti, the teacher may sing a few phrases in ākāram and ask the pupils to hum the key-note at the end. He may repeat the test but starting each time on a different pitch.

In order to test if the class has the memory of the key-note, sound the sruti for some time and then stop it. Let there be a pause for two minutes and now ask the class to sing the key-note *sa*. Also after the class has begun to sing, the sruti may be stopped and the pupils asked to proceed. At the conclusion of the song, sound the sruti and verify if the students have continued to sing in the pitch with which they started.

The teacher may take a tambura and in the course of tuning, when the Sarāṇi and the Anusārāṇi are found to be nearly equal but not quite in tune, let him pluck the two strings one after the other and ask the pupils to say which of the two is higher in pitch.

Wherever facilities exist, pupils in the higher classes may be given practice in tuning stringed instruments like the Tambura, Vīna, Violin and Gōtuvadyam under the supervision of the teacher. The jalatarangam can be used in improving the sruti jñanam of pupils. They learn tuning by 'doing and listening'.

The teacher may also sing a portion of an unfamiliar song in a new pitch and at the conclusion of the music ask the pupils to hum the new sruti, Shadja or the Key-note.

## RĀGA-JNĀNAM

A person is said to possess rāga-jnānam when he is:—

(1) able to identify the different rāgas and

(2) able to sing or perform ālāpanas of ragas, bringing out their real bhāva and at the same time without introducing combinations which even in a remote manner suggest another raga.

*Rāga-jnānam*\* is a faculty which one acquires only after years of musical training. To a few gifted people it comes quickly. As far as the teaching of music in schools is concerned, all that the teacher can hope to achieve is to make at least a few of his pupils distinguish some of the common rāgas like Todi, Sankarābharana, Bhairavi, Kāmbhoji, Kalyāni, Mohana, etc.

For helping the pupils to distinguish rāgas the teacher can, after teaching a song in a common rāga like Mohana, make them listen to another song in the same rāga and impress on their minds that the notes figuring in these two songs are the same, i.e., the notes *ma* and *ni* are avoided in this rāga. He can also point out to them that the svaras in a rāga succeed one another according to the ārohana and avarohana krama. (The visesha sanchāras that a raga admits of are an exception to this rule). He can repeat the experiment with other rāgas. Later in the year, he can sing some new songs in the rāgas familiar to the pupils and ask them to identify the rāgas of the new pieces. Still later he can sing or perform ālāpanas of ragas familiar to them and also make them listen to good gramophone records containing ālāpanas of ragas.

\* Printed or cyclostyled copies of sanchāris may be given and the pupils asked to determine their ragas. Passages in bhashanga ragas may be given and the pupils asked to mark the anya svaras.

## MANODHARMA

*Manodharma* is creative faculty. It helps one to expound ragas, sing tāna or madhyamakāla and pallavis, develop niravals on chosen themes and attempt extempore svaras for any given section of a song. This is beyond the capacity of a pupil in the secondary school. The teacher can, however, encourage his pupils in the higher classes to write simple phrases, sentences and sanchāras of their own, in rāgas familiar to them. If there are brilliant pupils, the teacher may bestow individual attention upon them and train their creative faculty.

The teacher may make a beginning by naming a well-known raga and asking each of his pupils to sing a phrase of his (pupil's) own coinage in that raga. These phrases may be written one below the other on the black-board and when the entire class has finished, the pupils may join and

sing together these phrases one by one, slowly and distinctly, looking at the blackboard. Of the phrases the teacher can point out those which bring out the rāga bhāva.

The teacher may next take up another familiar raga and repeat the experiment.

Students may be given the first half of a sanchāri in a familiar raga and asked to complete the same by adding another equivalent part. For example, the following two-avarta passages may be given and students asked to complete them with passages of their own, of equal length.—

#### KHAMAS—ADI

S , m ḡ m P	m ḡ m n	D ;
d n Ṣ n d n p	d n Ṣ	; Ṣ

#### MOHANA—ADI

Ṣ , ṣ d p — p d	ṛ ṣ d p	ḡ ḡ r s
S , s d p — d s	r ḡ s r	G ;

Whereas pupils with musical intelligence will supply apt passages, the average and dull ones will write all sorts of phrases bordering on *abhāva*. The teacher should impress upon the pupils that the added part should form a natural counterpart of the given passage and that it should be characterised by rāgabhāva and natural flow. Phrases which are not in keeping with the raga sanchāra krama and passages terminating on wrong nyāsas should be avoided.

Sanchāris with blanks in the place of some notes may be given, and pupils asked to fill up the blanks with suitable notes

#### SAHITYA-JNANAM

*Sāhitya-jñānam* is ability to compose music. It includes not only the ability to compose a dhātu but also the ability to write a suitable mātū (libretto) to it wherever the nature of the composition demands a sāhitya. A person with sāhitya-jñānam is able to set to music any piece of sāhitya given to him and also to supply a suitable sāhitya to any piece of music given to him. Sāhitya-jñānam is also beyond the capacity of the average secondary school pupil, but the music teacher may encourage his pupils

in the higher classes to suggest simple sâhityas (word or words) for given musical phrases and also suggest suitable musical phrases for simple sâhityas.

The more gifted pupils may be given training in the art of musical composition. They should begin by writing simple phrases and sentences in familiar ragas and then go on to the writing of chitta-svaras for kritis, additional ettugada-svaras for varnas and sanchâris in a specific number of âvartas.

### THE TEACHING OF NOTATION

#### *Long and Short Notes:—*

Pupils should first become familiar with long and short notes—dirgha svaras and hrasva svaras. The teacher can usefully draw the attention of the pupils to the long notes occurring in the 4th and 5th exercises of the *svarâvali*. The teacher may also sing or dictate phrases like:—

s R g m p	D p m g r	s d N s r
g m p D n	m p d n Ś	

in Sankarâbharana and ask the pupils to say in each case which note is long, whether the 2nd, 3rd, 4th or the 5th note of the phrase. The teacher may also dictate some of the (unfamiliar) 35 Alankâras and see if they have understood the distinction between long notes and short notes. The pupils may also be called upon to sing by turns from printed books some of the unfamiliar among the 35 Alankâras.

*Commas and Semi-colons.*—The duration of a long note can further be augmented by the addition of a comma or semi-colon. The teacher can draw the attention of the pupils to the long note Sa followed by a semi-colon in each of the first lines of the Hêchchu sthâyi varisais and the Taggu sthâyi varisais. The pupils may be asked to sing the following phrases and realise the duration of the constituent notes of each phrase, the total time-value of each phrase remaining the same:—

S ;	S.S	S, s	s S,
S s s	s S s	s s S	s s s s

The pupils may be asked to sing the following exercises in Adi tala in Mayamâlavagaula.

- |         |      |      |      |      |      |      |      |
|---------|------|------|------|------|------|------|------|
| 1. S, s | RR   | G, g | MM   | P, p | DD   | N, n | Ś Ś  |
| Ś, s    | NN   | D, d | PP   | M, m | GG   | R, r | SS   |
| 2. SS   | R, r | GG   | M, m | PP   | D, d | NN   | Ś, s |
| Ś Ś     | N, n | DD   | P, p | MM   | G, g | RR   | S, s |
| 3. S, s | R, r | G, g | M, m | P, p | D, d | N, n | Ś, s |
| Ś, s    | N, n | D, d | P, p | M, m | G, g | R, r | S, s |

4. S S , r R G G , m M P P , d D N N , ś Ś  
 Ś Ś , n N D D , p P M M , g G R R , s S
5. S S r R , G G m M , P P d D , N N ś Ś ,  
 Ś Ś , n N , D D p P , M M g G , R R s S ,
6. s S , R R g G , M M p P , D D n N , Ś Ś  
 ś Ś , N N d D , P P m M , G G r R , S S
7. s S , r R , g G , m M , p P , d D , n N , ś Ś ,  
 ś Ś , n N , d D , p P , m M , g G , r R , s S ,

*Use of the dot.*—The higher octave notes have dots above them and the lower octave notes have dots below them. Let it be noted that in the case of notes followed by commas or semi-colons, the dots are placed above or below the svara letter only and not above or below the commas or semi-colons. The pupils may be asked to recall to their minds the Hechchu sthāyi varisais and the Taggu sthāyi varisais learnt by them. The teacher may impress upon their minds that the phrases containing tāra sthāyi svaras in the Hechchu sthāyi exercises are—

p d n s      d n ś r      s ś r s      ś r s n  
 s n d p      g r s r      and      g m g r

By suitable sight-singing tests and dictation of appropriate musical phrases and simple passages, the pupils may be enabled to recognise the higher and lower octave notes and mark them.

A printed piece of music may be given to pupils and they may be asked to tell the range of the piece as also the highest and the lowest notes figuring in the piece.

The use of the dot to denote the vowel extensions in the sāhityas of gitas can be taught when gitas are taken up. The use of the asterisk can be taught when a gita in a bhāshānga raga is studied. Likewise the use of the wavy line can be taken up when a gita wherein kampita svaras occur is taught.

*Tala signs.*—The teacher may teach the signs used for the shadangas, although only three of these angas are used in the sulādi sapta talas. He may follow it up with the use of the Roman and the Arabic numerals to denote respectively the sapta talas and the laghujātis. The teacher can write on the black-board the constituent angas of some of the 35 talas and the simpler ones of the 108 talas and ask the pupils to give the duration value of an āvarta in each case. He can also write the following on the

blackboard and ask the pupils to name the tala and also mention the value of an āvarta in each case:—

I<sub>8</sub>                  II<sub>8</sub>                  IV<sub>4</sub>                  V<sub>7</sub>                  VI<sub>6</sub>

The teacher may familiarise the pupils with these and other signs like double dot, line (for Madhyama kāla and Tri kāla) brace, double bar etc., by asking them to look into printed books containing gitas and varnas. By dictating musical passages involving the use of these signs and by giving for sight-singing, similar passages the pupils will become familiar with notation. Transcription of select musical passages will also be a helpful factor in this direction. In singing from notation, the pupils use both their eyes and ears.

A properly notated passage facilitates easy reading. For example it is better to represent a phrase of three units duration thus,  $\underline{p\ m\ g\ R}$  instead of  $\underline{p\ m\ m\ g\ r}$ .

#### TEACHING THE SCALE

It is essential that, in keeping with tradition, \*Māyā-mālavagaula should be the starting scale for teaching South Indian music. The experience of the last 400 years has shown that excellent results have been obtained by starting with this scale. The principal merit of this scale is that it has four pairs of contiguous notes, the notes of each pair being separated by a semi-tonal interval  $\frac{1}{12}$ . From the beginning, pupils are trained to appreciate the difference of a semi-tonal interval. Besides, notes with dual names do not figure in this raga.

Let the teacher sound the key-note and ask every child to imitate by turns, the same in a correct and sustained manner. Now let the teacher sing the notes GA, MA, PA and octave SA one by one, and ask the pupils to repeat them. Practice in singing the remaining notes of the Māyā-mālavagaula scale can now be taken. These notes can afterwards be recited to vowels like a, i, u etc., and children asked to imitate accurately. When the Sapta Svaras of this rāga had been dealt with, practice may be given to them to sing the scale in the order:—

S R G M P D N Ś  
Ś N D P M G R S

When the pupils have become familiar with the notes of the scale, practice in naming given sounds can be taken.

When the pupils have learnt to sing the svara exercises accurately in the first degree of speed, they may be given practice in singing them in the second and third degrees of speed. In the higher and lower octave

\*This is the same as the Major scale of European music, but instead of D and A, D flat and A flat are taken.

svara exercises, the pupils may be asked to note that in the 2nd, 3rd and 4th exercises, it is the 2nd line in each case that happens to be the new dhātu. They may be asked to name and sing the new phrases that occur in the 2nd, 3rd and 4th exercises.

The Sapta tāla Alankāras may be taught in the following order, to enable easier grasp, VII, III, V, II, I, VI and IV.

### VARJA RAGA

The idea of a varja rāga might be well impressed in the pupils' minds by adopting the following method:—

Suppose Mohana is to be taught. Pick out 8 of the talented pupils of the class and ask them to stand. Make the pupils sing the ārohana and avarohana of Harikāmbhoji, each pupil singing one note; the first Shadja, the second Chatuśsrutī Rishabha, the third Antara Gandhara, the fourth Suddha Mādhyama, the fifth Panchama, the sixth Chatuśsrutī Dhaivata, the seventh Kaisiki Nishada and the eighth Tara Shadja. \*Dismiss from this group the pupils who sang the notes Mādhyama and Nishada and make the rest sing their respective notes in order (both the ascent and descent). The result will be the scale of Mohana. The pupils of the class readily get the impression in their minds that Mohana is a derivative of the Harikāmbhoji Scale and also that *ma* and *ni* are eschewed in this Rāga.

Similar methods may be adopted for the teaching of other varja rāgas.

The teacher may sing the arohana and avarohana of an unfamiliar varja raga and ask the pupils to define it i.e., whether it is audava-sampurna, or shadava-shadava etc. and also ask them to name the varja svaras. Still later, he may sing brief sanchāras of an unfamiliar varja raga and ask them to determine its arohana and avarohana.

### VAKRA RAGA

The conception of a Vakra Raga might be well impressed in the pupils' minds by adopting the following method:—

Suppose Surati is to be taught. Make the above set of 8 pupils sing the Harikāmbhoji scale once again. Ask them now to sing the ārohana and avarohana of Surati—

s r m p n s'

s' n d p m g p m R s

each pupil singing his respective note in order. The pupils of the class will notice that while the avarohana of the rāga is being sung, after

\*The varja svara pupils may also be asked to sit down instead of being dismissed.



the *ga* note is reached, the *pa* and *ma* pupils again sing followed by the *ri* and *sa* pupils. Thus the *vakra* course of the *avarohana* can be impressed.

Similar methods can be adopted for the teaching of other *vakra rāgas*. The *arohana-avarohana* graphs (see Chap. VI) are also useful in teaching the contour of *vakra rāgas*.

The teacher may sing the *arohana* and *avarohana* of an unfamiliar *vakra raga* and ask the pupils to state whether in the scale sung, the *arohana* alone was *vakra*, or the *avarohana* alone was *vakra*, or if both were *vakra i.e.*, *ubhaya-vakra*. The pupils may also be asked to give the *vakra svaras*, the *vakrantya svaras* and the compass of *vakratva* in each case. Still later, the teacher may sing brief *sancharas* of an unfamiliar *vakra raga* and ask the pupils to determine the *arohana* and *avarohana* of the *raga*.

### TEAM SINGING

This is very useful in developing *musical alertness* and encourages the habits of careful listening and intelligent criticism. The class is divided into two teams. A song or a portion of a song or exercise is taken and the teams are asked to sing their parts by turns. The pupils eagerly await their turns and sing their parts with accuracy. Each team realises that even the slightest mistake committed, indirectly blocks the successful response of the other team. The pupils not only relish this exercise but also enjoy it. It will be noticed that in this method whereas the continuity of music is kept up, only a section of the class sings at any one moment.

The easiest way to give training in successful team-singing is to start with the *Māyāmalavagaula Scale*. Divide the class into two teams A and B. Let the A team sing S and the B team R and so on as follows:—

A team	B team
S	R
G	M
P	D
N	Ś
Ś	N
D	P
M	G
R	S

Now the B team can start S and A team respond with R and so on. Next two notes: SR, GM etc. and later four notes SRGM, PDNS, and still later eight notes SRGMPDNS, SNDPMGRS can be tried in this manner.

Now to practise the *Alankāras* in this manner, choose the *Eka-tāla* (*Chaturasra Jāti*) *Alankāra*, and ask the A-team pupils to sing the first line SRGM. The B-team pupils should now follow them with the 2nd line

*RGMP*. Next the A-team pupils sing *GMPD*, the B-team pupils *MPDN* and so on till the Alankāra is completed. It will be noticed that the A-team sings the lines with odd numbers:—1, 3, 5, 7 & 9 and the B-team sings the lines with even numbers:—2, 4, 6, 8 & 10. While the exercise is in progress both the teams must keep on counting the tāla. Now the B-team may start the Alankāra and sing the odd number āvartas, responded to by the A-team with the even number āvartas. Likewise the other six Alankāras, taken in the following order III, V, II, I, VI and IV may be attempted. The individual āvartas of the Mohana gita *Varavina* (both the dhātu and the mātu) might be taken next, the last avarta (19th) being sung by both the teams together. A Divyanāma Kirtana like *Pābi Rāmachandra* (Sankarābharana) may next be taken and tried for team-singing. The pallavi is sung by both the teams. The first line of the first charana is sung by the A-team and repeated by the B-team. The second line of the first charana is done likewise, and is concluded with the rendering of the pallavi by both the teams.

In the second charana the B-team starts, followed each time by the A-team and so on.

In a tāna varna, the pallavi and anupallavi may respectively be sung by the A and B teams and the muktayi svaram by both. The charanam may be sung by both the teams and the ettugada svaras by the A and B teams alternately.

It is important to note that only those pieces which the pupils have learnt well, should be chosen for team singing.

#### FIXING A SUITABLE PITCH FOR THE CLASS

The approximate pitch suitable for class singing is given below:—

Age.	Pitch.
Children below 9 years	6 or 6½ i.e., A or B flat,
Children between 9 & 11	5 to 6 i.e., G to A.
Above 11 and below 15 (Girls).	4½ to 5½ i.e., F sharp to G sharp.
Above 11 and below 15 (Boys).	3 to 4½ i.e., E to F sharp.

It will be seen from the above that as the children advance in years, the pitch of their voices decreases to some extent.

In some districts, the music teacher may find that the pitch found suitable for the class may be even a semitone lower than the pitches mentioned above.

Early in the year, the teacher would do well to study the children's voices and fix a suitable pitch for the class. Each pupil may be asked

to sing some song which he or she likes and knows best and the teacher can note down the absolute pitch at which the voice is not only able to reach the *tāra sthāyi gāndhara* and *madhyama* with ease, but also is able to produce a rich and resonant tone. The average of these pitches can be taken as suitable for class singing. In the primary classes, however, the voices of the children cannot be expected to reach such a wide range and therefore the music teacher will modify his tests accordingly.

If a *sruti* above the normal is chosen for a class and girls asked to sing, some of them will begin to cough on account of the strain involved in reaching the higher notes.

### AGE TO START SINGING

Boys and girls may be taught singing as soon as they show a desire to do so. In any case they may start singing at the age of seven.

Those desiring to practise an instrument will do well to take a course in vocal music beforehand. The knowledge acquired concerning the fundamentals of music as well as the *svara jñānam* obtained, will prove useful factors in speedy progress in instrumental music.

### KUMMI AND KOLATTAM

The teaching of Kummi and Kolattam must find a prominent place in any scheme of musical teaching, especially in girls' schools. It is one of the means of interesting children. It is a good, healthy and enjoyable exercise. The pupils love to participate in it. It is capable of being done by large groups of children. These exercises foster active habits. Besides giving strength to the limbs, these folk dances develop the pupils' powers of concentration, thinking, understanding and memory. Ideas of co-operation and a feeling of *esprit-de-corps* are engendered by them. Besides developing alertness and keenness, it creates social habits and mutual friendship. The springy character of the steps, nimbleness of movement and the curved poses lend a charm to the kummi performances.

The utility of Kummi and Kolattam in the direction of the development of the rhythmical sense in children can hardly be overrated. The tacit introduction of *anāgata eduppus* in Kummi and Kolattam songs makes the pupils grasp these musical facts easily. The school percussion band may provide the rhythmical accompaniment to the Kummi and Kolattam. Children evince an eagerness to learn more and more of the songs useful for Kummi and Kolattam. After familiarising the pupils with the different steps and with the varieties of Kummi, the teacher can take them through Kolattam and Pinnal-Kolattam (with cords).

There are many story songs and songs on secular themes intended for Kummi and Kolāttam. During the Village Fairs and Festivals one can see large groups of women participating with enthusiasm in these dances. One can hear antiphonal singing in this type of folk music. Very frequently the leader of the Kummi, takes the party through a new set of songs on some Purānic or other theme. The party carefully listens to and repeats accurately the parts sung by the leader. In course of time they become familiar with the new songs. The alternation of solo and chorus on such occasions adds considerably to the interest of the performance.

Schools may practise Kummi, Kolāttam and Pinnal-Kolāttam and Kolam exercises when some suitable music is relayed by the radio.

### KOLAM

The drawing of kolams (indigenous designs and figures) on the black-board to the accompaniment of music is another activity that rouses the enthusiasm of pupils. This can be practised either during the class hours or as an extra-curricular activity outside the class hours. The teacher should plan out a progressively graded series of kolam exercises along with appropriate music for the same. Care should be taken to see that the kolam is completed exactly when the music concludes. For this purpose the number of component dots of the kolam and the number of lines (straight lines or curved lines) needed to complete the figure should be computed and then a suitable piece which will comprise an equivalent number of aksharakālas chosen. The exercise provides scope for team-work and the pupils are trained in co-operative methods. The attempt will not be successful if either the pupils go wrong in tāla or if the pupils' drawing is not in conformity with the rhythm of the piece. During a public demonstration, the school orchestra and the percussion band can provide the musical and the rhythmical accompaniment respectively for the kolam drawings.

Taking into consideration, the number of dots used, kolams may be named after the melakartas. Thus a kolam employing 16 dots may be named after the 16th mela, Chakravāka and a kolam using 24 dots, Varunapriya and so on. The kolam exercises are powerful factors in the development of the powers of concentration, memory and sense of rhythm.

These kolams may also be drawn on the floor of the class-room with rice-powder in the indigenous style. While the kolam is being drawn either by a single pupil or by a small group of pupils to the accompaniment of music, the other pupils might stand round in a circle and watch.

## CHAPTER IV

## THE MUSIC PERIOD

Technical and Melodic periods—cultivation of music during leisure time—singing out of tune and out of time—causes and remedies.

THE music teacher would do well to have a definite plan for the utilisation of the 45 minutes period. Usually each class has two periods per week set apart for music. One of these periods may be devoted to the practising and learning of songs. The other period may be devoted to the practice of technical exercises. The two periods may appropriately be styled the *melodic* and the *technical* periods. If more than two periods are available, the extra period or periods may be devoted to the teaching of songs. Every singing class may start with a few vocal exercises and this will help the voice to get into form. In the first and second Standards however, all the periods should be utilised to the teaching of songs only.

As soon as the children are properly seated, the teacher should sound the sruti and make them listen to it with attention for a short time. Then they must be asked to hum the key-note to themselves in a gentle manner, and then asked to sing slowly and distinctly S P S P S. This procedure for impressing the key-note in the minds of the pupils should be followed even at the commencement of the melodic periods. If the teacher uses the Tambura as the sruti for the class, he must have it tuned accurately and ready for use.

## TECHNICAL PERIOD

After the sruti had been well impressed in the pupils' minds, the teacher can ask them to go through graded svara-jñānam exercises, voice-training exercises (vocalises), tāla-jñānam exercises, sruti-jñānam exercises, sight-singing exercises and musical dictation. A couple of minutes can profitably be devoted to breathing exercises. The pupils should be taught to breathe through the nose rather than through the mouth. Ability to control the breath is of great value especially in singing longer pieces and also while attempting rāga alāpanas and kalpana svaras. Some of the above mentioned exercises may be taken during alternate technical periods.

After this is over, the new technical piece for the day may be taught. If after teaching the new piece some time is left, the pupils may be asked to sing two or three of the old songs. When they are asked to choose from the old songs themselves they choose the ones they like best. The revision songs may be sung, one by each row of the class. The non-singing pupils may listen to the music of the rest and point out the faults in their singing, keeping time all the while. By revising the old

songs, a few each time during the technical periods, all the songs taught to the class can be kept up-to-date. In fact the singing of a familiar song should form a part of every singing lesson. Pupils should be asked to sing their old songs from memory and not by looking into books or note-books. Occasionally the music teacher may utilise the remaining minutes of a period for the singing of a classical piece unfamiliar to the pupils. This will encourage the habit of intelligent listening.

### MELODIC PERIOD

After the children have listened to the sruti with concentration they may be asked to sing two or three of the recently taught pieces. Then the teaching of the new song may be taken up. The pupils' faces brighten whenever a new song is taught. If the children's response is good, it is an indication that they like the piece. The children's response may not be good if their attention gets distracted through some cause or other. Every new piece must be taught in an impressive manner.

If in a melodic period, a few minutes are left after the teaching of a new piece, the teacher can usefully occupy that time by narrating an interesting musical anecdote or some thrilling incident from the lives of great musicians and composers.

Occasionally a few minutes may be devoted to the putting of oral questions:

1. The teacher may name a rāga and ask the pupils to tell the compositions that they have heard or learnt in that rāga.

2. The teacher may name a tāla and ask the pupils to tell the names of the songs they have heard or learnt in it.

3. The teacher may name a composer and ask the pupils to tell the names of songs of the composer they have learnt.

4. The teacher may name a rāga like Harikāmbhoji and ask a pupil to tell the name of the resultant rāga when the Antara Gāndhara is substituted by the Sādhārana Gandhara and so on.

In order to make the pupils start singing simultaneously, the pupils should be asked to commence on the third āvarta, counting the two previous āvartas in silence. In the case of ādi tala pieces in slow tempo the teacher may ask the pupils to start on the second āvarta.

### IDENTIFICATION OF THE RAGAS AND TALAS OF UNFAMILIAR PIECES

In the higher forms, the teacher may sing a new piece in a rāga familiar to the pupils, and ask them to identify the rāga and tāla of the piece.

### IDENTIFICATION OF MUSICAL FORMS

The teacher may also play a gita, svarajati, tāna varna or kriti (not already taught to the pupils) and ask them to mention to what type of composition the piece belongs.

In order to develop their powers of accurate imitation, the teacher may devote a couple of minutes to the singing of svara phrases and sâhitya phrases (from well-known pieces) of varying grades of difficulty and ask the pupils to reproduce them.

At the end of a theory lesson or a history lesson, the teacher would do well to give a summary of the lesson.

### CULTIVATION OF MUSIC DURING LEISURE TIME.

It is of importance that pupils should be given useful suggestions for the employment of their leisure. The suggestions should be such that when acted upon, they result in the training of their musical intelligence.

*Suggestions.*—(1) The pupils may be asked to copy from a printed music book a portion of a song (a kriti, varna, svarajati or gita) in notation.

This will make the pupils familiar with the art of musical writing.

(2) After teaching a song like *Muttimerariyada* (முத்திரெறி அறி யாக) the sâhitya of another similar song like *Pusuvadam venniru* (பூசுவதம் வெண்ணீறு), which also has the same music may be given to them and asked to sing the new song next time.

Or, after teaching the first two charanas of a divyanâma kirtana or a simple daru from Tyagaraja's Nowkâ Charitra, they may be asked to sing the other charanas themselves by their own effort. Children feel a real joy in this kind of activity. This practice helps the pupils to distribute correctly the sâhitya syllables in the âvarta and incidentally helps them to understand practically something of musical prosody.

(3) In the higher classes the pupils may be asked to write some phrases and sentences of their own in rāgas familiar to them and they may be asked to sing the same in the next class. They may also be encouraged to write simple sañcharis in familiar rāgas.

(4) Given the first line of an alankāra, or some other line from the body of the alankāra the pupils may be asked to complete it themselves in 8, 10 or 12 âvartas as the case may be. From the results, the teacher can easily spot out the musically talented pupils of the class.

During vacations, pupils may be asked to prepare musical charts. The more neatly done charts may be hung up on the walls of the music class room or even in the assembly hall. The names of students who have

prepared the best charts may be inscribed in the Roll of Honour. Charts on difficult subjects may be given to pupils of higher forms.

Occasionally in the place of the usual singing lesson, the teacher can arrange for one class to visit another for the purpose of giving a recital of the songs learnt by them.

#### SINGING OUT OF TUNE AND OUT OF TIME—CAUSES AND REMEDIES.

It sometimes happens, that a class while engaged in singing, goes unconsciously out of tune or out of time. The pitch with which the pupils started is departed from and a tendency to sing either below or above the original pitch is noticed. The tempo also gets either slackened or accelerated. When a departure from the original pitch or tempo is noticed, the teacher should peremptorily stop all singing and, after a few moments of pause, draw the attention of the pupils to the original pitch or tempo as the case may be. The pupils may be made to listen to the original *sruti* for about half a minute and then asked to proceed. If the original tempo is departed from, they should be asked to count a few *āvartas* of the *tāla* in the original tempo in silence. Then they should be asked to proceed with the song.

There are many causes which tend to make the class sing out of tune and out of time. The pitch invariably tends to get less in the following cases:

1. Inattentive singing on the part of even a few pupils. The rest of the class fall a prey to them and instead of being able to rectify those few pupils, are themselves led to sing in the faulty pitch.

2. The *tambura* not being correctly tuned. If even one of the strings is not in tune, the students are misled and they tend to sing out of tune.

3. If the *sruti* was not sufficiently well impressed in the minds of the pupils at the beginning of the lesson. (It is desirable that at the commencement of the lesson, the pupils are made to listen to the *sruti* attentively for a minute at least. The *sruti* can also be kept sounding as the pupils enter the music room. After listening attentively to the *sruti*, the pupils should be asked to sing *sruti svaras*: *s p j̣ p s* and then asked to begin singing).

4. Continuous distraction. If the music room is situated near the road-side, any passing procession to the accompaniment of loud music, serves to distract the attention of the pupils and to draw them from the class pitch.

Some loud music in a different pitch (e.g., *Nagāsvaram* or a Gramophone record or a Radio) being played in the neighbourhood also draws away students from the correct pitch.



5. If the pupils are asked to begin on a pitch far in excess of their normal *sruti*, the *sruti* tends to go down.

6. If the students are asked to sing a piece with which they are not thoroughly familiar, then too the *sruti* tends to go lower on account of the feeling of doubt in their minds.

7. Ill-health, weariness and laziness on the part of a few students also results in the going down of the pitch.

8. Fatigue on the part of pupils. When tired children sing, the pitch tends to go down.

9. The presence in the class of a few children with a poor ear.

10. Singing with indifference and singing without listening.

The pitch of the class tends to go *above* the original *sruti* in the following cases:

1. If the pupils are asked to begin on a pitch far below their normal *sruti*.

2. If the pupils, due to some cause, sing with extraordinary enthusiasm.

The tempo or *Kāla pramāna* (speed of singing) of the pupil's music gets slackened if:—

1. The pupils sing inattentively,—singing without listening.

2. Even a few pupils of the class sing in a slackened speed.

3. The speed of singing was not sufficiently well impressed in the minds of the pupils at the start (It is desirable that at the commencement of the lesson, the pupils are made to count a few *āvartas* of the *tāla* of the song in silence and then begin to sing the song).

4. Some loud music in the neighbourhood in a different *tāla* or in a different speed of the same *tāla*, also serves as a distraction and tends to either slacken or accelerate the speed.

5. If the pupils are asked to begin the song in a tempo far quicker than the one in which they are usually accustomed to sing, then too the tempo slackens.

6. Ill-health on the part of a few students also results in the slackening of the speed.

The tempo of the class music tends to get accelerated if:

1. The pupils are asked to begin a piece in a tempo far slower than the one in which they are accustomed to sing.

2. The pupils, due to some cause, sing with extraordinary enthusiasm.

The teacher can ask the class to start a familiar song. He can stop the sruti and time (with the metronome) after the pupils have gone through a small portion of the song. Let the children finish the music. Towards the close, the teacher can test if they ended with the precise sruti with which they started and also with the metronome find out if they concluded in the same tempo with which they started. The class itself will be able to find out if they had concluded on the correct sruti and maintained the kāla pramāna.

Occasionally, the teacher may devote a few minutes of a period to the following tests:—

1. He may, after naming a tala like Rupaka or Chāpu and after indicating its kāla pramāna, sing a number of āvartas of kalpana svaras and ask the pupils to count the total number of āvartas mentally and give the answer at the conclusion of the passage. He may intersperse his music with madhyamakāla passages here and there.

2. He may write on the blackboard a short sanchāri whose length is just short of a whole number of āvartas, and ask the students to suitably lengthen the duration of a few notes here and there, so that the duration of the sanchāri thus altered, will be equal to a whole number of āvartas. The altered sanchāri should be *singable* and *hearable*.

Pupils with latent musical talents emerge successfully in such tests.

Parents should not be impatient of their children's slow progress. It should be remembered that music is an art which is as difficult to master as it is pleasant to hear. To sing or perform music without conforming to sruti and tala, are unpardonable. Dull and unmusical pupils sometimes commit mistakes which are unimaginable. Such pupils may perhaps be specially attended to, and a few mistakes corrected in each lesson, till they are able to render the whole piece correctly.

The possession of a good voice by itself is not sufficient. The pupil must be trained to sing classical compositions intelligently and artistically. Good voice is like sugar. Sugar by itself cannot be taken in a large quantity, unless it is in combination with other delicious articles of food. Likewise a person with a commanding personality is no doubt an object of admiration, but that admiration increases tenfold when that person happens to be intelligent and cultured and converses well. In the same manner, the mere possession of a musical instrument with a delightful tone is not enough, unless the possessor of the instrument is able to play upon it well.

Music teachers should teach only pieces which they have actually learnt from their masters or from authentic sources. They should not teach pieces

which they have only *casually heard*. In such cases there is the possible danger of their drifting away from the correct musical setting and the *srutis*, and neglecting the *gamakas* inherent in the composition. It will be *adharma* on the part of a music teacher to disseminate false music.

When a good song is taught to one class, it is usual for the pupils of other classes to clamour for it.

Music teachers should make the study of musical theory as interesting as possible. They should draw freely from Nature, for Illustrations and Explanations of musical terms, laws and phenomena.

Whenever new technical terms are taught, the teacher would do well to ask the pupils to repeat each term five or six times, paying attention to correct pronunciation.

When a substantial number of schools come to have Radio sets, large scale teaching of music as is done in the West, can be attempted in India. On such occasions, the music teacher would do well to co-operate with the Radio authorities and achieve the best results. He must prepare the children for the Radio lesson beforehand and see that they repeat the music heard over the radio, to correct rhythm.

Music teachers should develop a critical taste and a freshness of outlook. They have the opportunities to mingle with the public more freely. They are frequently asked to express opinions concerning the merits of a performance or about the appropriateness of the sequence of items in a particular concert. They are also asked to state whether a particular hall is good from an acoustical point of view and if good, the most ideal position therein for seating a concert party. In all such cases they should be able to give intelligent criticisms and helpful suggestions.

Music teachers and Lecturers in music will find it to their dismay that after some years, their singing voice loses a part of its metallic ring and its capacity to produce *ravai jāti sangatis* (variations in quick tempo) gets reduced gradually. But undaunted, they must carry on, because theirs is a noble task of educating the people in music.

## CHAPTER V

## EXTRA-CURRICULAR ACTIVITIES

School choir—Orchestra—Percussion band—School concerts—Music Festivals—Individual competitions—Demonstrations, operas, concert pageant, Exhibition—Music club—Excursions.

In addition to the routine class teaching, the music teacher should arrange for a number of extra-curricular activities. These activities are an important factor in giving stimulus to the musical life in school and are, in a sense, complementary to the class work. They teach co-operation and afford opportunities for the development of special abilities. The average pupil as well as the dull pupil gets a chance to do something according to his or her ability. Extra-curricular activities increase the interest of the student in the school life generally. The teacher gets an opportunity to utilise every kind of musical ability and talent in these activities. Extra-curricular activities are a part of the children's musical education.

The music teacher should organise:—

- (1) School Choirs (Junior and Senior) ;
- (2) School Orchestras (Junior and Senior) ;
- (3) Percussion bands for children ;
- (4) Kumm, Kolattam and Pinnal Kolattam classes ;
- (5) Kolam (indigenous floral designs drawn on the blackboard with chalk or on the floor with rice powder, to the accompaniment of music) classes and competitions ;
- (6) Monthly musical evenings ;
- (7) Annual or terminal children's concerts and concerts by senior pupils ;
- (8) Staging of operas ;
- (9) Staging of famous musical contests ;
- (10) Enacting the circumstances that led to famous compositions ;
- (11) Musical competitions ;
- (12) Inter-school music competitions ;
- (13) Periodical demonstrations of music by pupils ;
- (14) Festivals in honour of great composers ;
- (15) Exhibitions of musical instruments, drawings, charts, models of instruments and teaching devices ;
- (16) Music clubs and bhajana goshtis ;
- (17) Lectures and lecture-recitals for the benefit of pupils ;

- (18) Concert pageants;
- (19) Debates on musical topics; .
- (20) Excursions to places of musical interest and importance.

During the annual functions, the music teacher should concentrate on one major event like the getting up of a concert pageant or the staging of an opera or select scenes therefrom, with the help of the histrionically talented pupils and with the co-operation of the school orchestra and choir. With the cleverer pupils, it should be possible:—

(1) to stage some of the historic music contests that took place in the past and

(2) to enact some of the thrilling episodes that led to famous compositions.

A few hints on the organisation of these activities are given below:—

#### SCHOOL CHOIR

*School choirs or gāna goshtis*:—Voices which are clear and even throughout one and a half octaves should be preferred for school choirs. The choirs can lead during the morning assembly prayers and give items during the school concerts. They can sing the invocatory songs and the Mangalam songs in operas. The school choir can easily supply the necessary actors and actresses for operas. The choir can also give concerts of sacred music on festival days.

#### ORCHESTRA

In schools situated in cities and musically advanced towns, there will be a number of pupils performing on instruments and with them a good orchestra can be organised. Orchestras can usually be organised in secondary schools. If there are many performers, a *junior orchestra* with pupils drawn from Forms I–III and a *senior orchestra* with pupils drawn from Forms IV–VI can be formed. It sometimes happens that there are better players in the lower forms. In such cases, the teacher should exercise his discretion in the matter of admitting the pupils of the lower forms to the senior orchestra.

A teacher, wishing to organise a school orchestra, must have heard orchestral concerts before and must have himself either conducted an orchestra or played in an orchestra. He should possess a thorough knowledge of the construction, technique, tone-colour and compass of the different orchestral instruments. According to the level of the performers he should choose pieces for their practice. Even simple pieces like the

gita "*Vara vina*" (Mohana raga) and the Adi tala varna "*Sami ninne*" (Sankarābharana raga) please an audience, when rendered well by an orchestra.

The school orchestra should meet at least once a week for regular practice and be always *in form*. They should not wait for the stimulus of an annual event or the visit of a distinguished person for practice. They should add to their repertoire from time to time.

Every member of an orchestra should know the pieces thoroughly well and be able to play them accurately from memory. He should also know which parts of the pieces are to be played by the full orchestra, which parts by particular groups of instruments and also which parts of the pieces are to be played in the *ghana* (impressive) and *naya* (soft) style. Since in Indian music only melodic orchestration is permissible and possible, the music teacher may, before rehearsing with the full orchestra, ask groups of instruments (violins alone, or vinas alone) to play the full piece. A competent flutist, if available, will be a good leader in an orchestra. In his absence, two good-voiced singers may take his place. Since F-sharp and G are convenient pitches for Indian orchestral music, it follows that girls with good voices will prove ideal leaders in an orchestra. In the earlier stages the teacher may himself conduct the orchestra and, later on, entrust the work to some senior pupil, who by his knowledge, personality, commanding qualities and *tāla*jñānam is eminently fitted for the task.

The teacher should remember that the essence of orchestral music lies in the production of a beautiful, rich, consolidated and pleasing tone. The instruments should be there in proper proportion, in order that balanced tone-colour effects may result. The tone-colour of some instruments should not unduly assert itself nor should that of other instruments get obliterated. If there are more violins than vinas in a school, the teacher should admit into the orchestra only such a number of violins as would match the available vinas. If necessary, after some items, a few performers may retire and give place to other performers who have not taken part before.

Just as a picture is taken and coloured and made to look attractive, so also parts of a varna, kriti or other musical composition are assigned to instruments of a particular tone-colour and the piece thus subjected to *orchestral colouring*. Parts of a composition, played by violins alone or vinas alone or flutes alone are instances of passages treated to a single colour. Passages played by the full orchestra consisting of instruments of different timbre can be compared to multi-coloured pictures. If in

addition to the mridangam player, performers of other time-keeping instruments like the <sup>new</sup>ghatam, kanjira and gettu vādyam are available, these may be included in the orchestra. The kanjira and ghatam should be played in a subdued manner. When violins or vinas or flutes alone play, one of these percussion instruments may accompany them. Thus the gettu vādyam blends delightfully with the vinas, the kanjira with the violins and so on. Plural performers of the same percussion instrument should not be allowed in an orchestra.

Orchestral performers should be seated in rising rows of tiers, the tiers being arranged preferably in a semi-circular manner. An ideal *seating plan* for an ambitious inter-school or inter-collegiate orchestra consisting of thirty-two performers is given below:—

Ghatam	Svaragat	Flute	*Flute	Jalatarangam	
Kanjira	Violin	Violin	Viola	*Violin	*Violin
Violin	Violin	Tambura	Tambura	Violin	Violin
Gettuvadyam	Sitar	Sitar	Sarangi	Dilruba	Mayuri
Vina	Vina	Vina	*Vina	*Vina	
Mridangam	Gotuvadyam	Gotuvadyam	Gotuvadyam	*Gotuvadyam	
Conductor					

## AUDIENCE

*Note:* The instruments marked with an asterisk play an octave below. If flutists are not available, singers may take their place. They may sit just below the violins with the tamburas in their hands in the III Row and sing.

If the tiers are all in a straight line, the conductor would do well to stand a few feet away from the front row of players. Where the tiers are arranged in a semi-circular manner, he can stand just a little in front of the line connecting the extreme ends of the tiers. It is desirable that the conductor stands on an elevation so that his eyes are directly on a level with the flutists, sitting on the topmost tier. The audience should sit at some distance away from the orchestra. It is only then that they can hear the consolidated tone of the orchestra at its best.

The need for a conductor will not arise if the number of performers in an orchestra is ten, or less. Most schools will have only singers, violinists and vina players. The singers in such a case can lead the orchestra. All the performers can sit in a single row, in a semi-circular form with the singers in the centre.

The following seating plan can be adopted:—



The orchestral performers should enter the stage and retire from the stage in an orderly manner. The tambura players may enter first, take their seats and begin playing their instruments. The performers of plectral instruments may enter next, take their seats, make the necessary final adjustments in sruti and get ready. These may be followed by the performers of bowed and other instruments. When the conductor is satisfied that the players have tuned their instruments and are ready, he may enter, bow to the audience and start the music. The orderly entry of the several groups of performers focusses the attention of the audience and with the sruti impressed in their minds at the very commencement, the requisite musical atmosphere is created for the proper enjoyment of music. Even when there is a curtain, performers can enter in the order mentioned above, and begin the music when the curtain goes up. If all the performers enter simultaneously and begin to tune, a welter of confusion will be the result. The dissonance caused by a number of instruments being tuned at the same time will create a repulsive effect on the audience. The drone gets almost drowned and in the hurry there will be a tendency for the players to be satisfied with imperfect tuning, and this is a *real danger* which should be guarded against. Even a couple of imperfectly tuned instruments is sufficient to *mar* the general effect. Performers should remember that half the success of an orchestral concert is assured, if the instruments are tuned accurately.

The music teacher would do well to have near by a couple of spare violins and vinas tuned. In case a string snaps, the instrument can quickly be replaced and the playing continued without a break. There should be students near, to help the performers quickly in this task. If a string snaps and if no spare instrument is available, the player, without making any fuss, should continue the music by playing softly in another octave. Time permitting, he may, at the conclusion of the item, replace the snapped string by a *used string*. If a *new string* is used, it will continue to go



down in pitch for some time, much to the annoyance of the performer. In order to avoid this difficulty, it is essential that the teacher should have sets of strings, ready and fit for immediate use.

The success of an orchestra is assured when at least three well conducted rehearsals take place. Space in the practice room permitting, a certain number of pupils may be admitted as auditors to these rehearsals. The non-performing pupils like to listen to the *orchestral rendering* of the pieces learnt by them.

Brilliant performers should be assigned central positions in the orchestra, since they will be useful guides to the performers on either side. Jealousies sometimes spring up when there are a few performers of exceptionally good talents and when every one of them aspires for the central position. The problem becomes complicated when the parents of some of the aspirants, happen to be people of high status or of influential positions. These little things sometimes mar the excellence of the performance. The teacher should tactfully manage such situations and see that all the performers do their best. The correct tone ensemble is produced only when there is a unanimity of spirit and feeling amongst the orchestral members. While playing, the members should not only listen to the music of the leaders but also to the music of their neighbours. This will prevent faulty playing on their part. They should play to the correct *pātam*. There should be uniformity in the range and volume of the *gamakas* as also in the *ghana*, *naya* effects. The players should perform attentively and observe absolute precision in rhythm. Performers who have not got an innate sense of rhythm should frequently look at the guiding hand of the conductor.

Performers should keep their instruments always at the orchestral pitch. At least an hour before the concert, the performers should tune all their instruments under the supervision of the teacher and put them aside carefully. Where necessary or desirable, even a few senior performers may be asked to do the tuning of all the instruments. Slight adjustments in tuning, if necessary, may be done by the performers just before entering the stage or on the stage itself. Failure to tune the instruments well beforehand has marred the effect of many an otherwise good performance. Sometimes it happens that instruments literally *non-co-operate* and do not get tuned within the available time. The audience also gets restless when the concert as a consequence does not begin in time. The head of the institution gets impatient on such occasions and begins to remark, "It does not matter if the instrument is not correctly tuned; half accuracy will suffice! hurry on to the stage!" Lucky indeed is the music teacher who

has the fortune to serve in institutions whose heads know something of music and who sympathise with the difficulties involved in getting up orchestral concerts

Pupils love to perform in orchestras. It develops in them a sense of co-operation, discipline, alertness, and team spirit. Orchestral concerts give a stimulus to school life. They help the pupils to become good performers. A disciplined school orchestra can provide musical accompaniment for an opera, if staged as a major activity during a school year. School orchestras can perform during monthly musical evenings, school concerts and variety entertainments and during periodical inter-school demonstrations of music. In cities, it should be possible for music teachers of different schools to organise inter-school orchestras with the co-operation of the heads of the schools concerned. These orchestras can perform during music festivals, and the money realised by the sale of tickets, utilised for the purchase of good-toned musical instruments. It should be borne in mind that the success of an orchestral concert depends as much on the good quality of the tone of the instruments, as on the efficiency of the players. Enthusiastic performers with a good ear, sound *srutignānam* and *laya jñānam* and possessing the capacity to play in a stylish and impressive manner are an asset to a school orchestra.

Unlike singers, who have to choose for their concerts only pieces which they can render properly, an orchestra can play effectively pieces of different styles and tempo and of varying grades of difficulty like "*Dāvini telusukontī*" (Suddha saveri), "*Naṣivādhāra*" (Bilahari), "*Nagumomu ganalenī*" (Abheri) and "*Cheta sri*" (Dvijāvanti). Manodharma sangita can also find a place in the orchestral programme. Short *ālāpanas* given as preludes to *kritis* can be performed by different types of instruments in turn. Even in the case of the *ālāpana* of a major raga, senior performers on different instruments can perform the *ākshiptika*, raga *vardhani*, *sthāyi* and *mātarini* stages of the *ālāpana* respectively. While the exposition of the *Pallavi* theme can be left to the singer, or the flutist, different instrumentalists can perform *kalpana svaras* by turns. Instrumental forms like marches and overtures sound best when performed by competent orchestras. The programme of an orchestral concert can be printed beforehand and the performers do not incur any risk thereby. On the other hand the rare pieces presented by them will meet with a genuine appreciation from the audience.

#### PERCUSSION BAND

*Percussion bands* (*tāla vādyā goshtis*) are very useful in developing the rhythmic sense in children. The sense of rhythm if not cultivated early may be altogether lost. Children love to perform in percussion bands.

It gives work to all the pupils of a class either as players or as singers. It develops in them powers of concentration and a team spirit and results in the co-ordination of the mind, ear and hand. They incidentally learn to appreciate something of the tone-colour of instruments. A percussion band is a curricular activity and as such can be practised during class hours in rooms or halls or open spaces situated at some distance from the neighbouring class-rooms. A percussion band is not an expensive proposition. Every school can afford to have one. With a small investment and a small recurring expenditure, a first class band could be formed in each school.

The teacher should at first give a short talk on the instruments of the band. He should take each instrument, mention its name, point out the parts, if any, and state the material of which it is made. He may conclude with a short note on the care of the instruments and the other uses to which they are put. Children should then be given practice in holding the instruments and playing them in the correct way. In the earlier stages, children should be allotted particular instruments and later they may change instruments. In course of time every child should be able to play the different instruments of the percussion band. With the exception of the *gettuvādyam* and the *jalatarangam* performers, all the other children should stand and play. When facility has been acquired to play in the standing posture they may be asked to *march and play*, *skip and play* and *walk on tip-toe* and play.

At first the teacher and later on the cleverer pupils of the class should conduct the percussion band.

The instruments for a percussion band and other details are found in the following table:—

TABLE III

Name of the Instrument.	Number of instruments required	Number of pupils performing them.
1. Jālā (cymbals)	4 Pairs	4
2. Kuli tālam (tinkling basin cymbals)	2 Pairs	2
3. Bells	2	2
4. Triangle	4	4
5. Gejjai (stringed ankle-bells)	4 Pairs	4 (Pupils with the gejjai tied on to their ankles stamp the floor in a rhythmical manner)
6. Chipla (castanet)	2 Pairs	2
7. Kōlāttam sticks	4 Pairs	4
8. Kanjira or Tambourine	2	2
9. Gettuvādyam	2	2
10. Jalatarangam	2	2
	28	28

With four children clapping, as many as 32 pupils can participate in the percussion band at the same time.

*Pitch of the instruments:*—Since the percussion band sometimes performs to the accompaniment of music and sometimes without it, it is desirable that the pitch of the band should be 5 (G) or 5½ (G sharp), which is the usual pitch of classes of boys or girls in Elementary schools. Of the instruments mentioned above, the *gettuvādyam* and the *jalatarangam* can be tuned to the required pitch. In the *gettuvādyam*, the strings are tuned as in a *tambura* and struck with two thin sticks. For the *jalatarangam* only four cups—two for the *madhya sthayi shadja*, one for the *madhya sthayi Panchama* and one for the *tara sthayi shadja* are required. The tuning of the *gettuvādyam* and the *jalatarangam* should be done by the teacher. With the exception of the *kanjira*, *castanets* and *kolāttam* sticks, the teacher should take care to see that the pitch of the other instruments is either the same as the class pitch or a harmonic note of the same.

The *jalatarangam* and the *gettuvādyam* performers may be seated on small platforms at the two opposite corners of the class room. The others may stand in a circle or in a semi-circular row and practise. While marching or skipping, they may do so in rows of two. Six children may be entrusted with the task of taking the instruments from their boxes and distributing them to the performers. At the conclusion of the practice the same children may gather the instruments and place them back in the boxes.

*Music for the percussion band:*—Those who do not play may provide vocal music for the band. The pieces chosen should be short and be in *sama eduppu* and have pronounced rhythm about them. The music of the pieces should be brisk, lively and catchy. Songs like "*Pahi Ramachandra*" (*Sankarābharana*), "*Sarasara samarai*" (*Kuntala varāli*), "*Rara Rama*" (*Bangāla*), "*Muttineri ariyada*" (*Arabhi*), "*Pādi madinadi*" (*Sankarābharana*), the *Bilahari jatishwaram S, r G P* and *Marches* may be used. The percussion band may also perform to the accompaniment of suitable gramophone music or suitable music played or sung by the teacher.

The Percussion band will be an efficient rhythmic accompaniment during the performances of massed choirs and massed demonstrations of *Kummi* and *Kolattam*. The band can play while students march. It can be of use in the *Drill* classes. It can provide a subdued rhythmic accompaniment when students are at *Kolam* practices either on the black-board or on the floor. Children must be taught to perform in the *ghana* style and in the *naya* style. They should first practise singly, then in small groups and then altogether. Just as in orchestral music, parts of a song are subject to orchestral colouring, so also in the percussion band,

smaller groups or particular instruments may be allotted parts of a song and the piece thus subject to *percussion colouring*. For example in the Bilahari jatisvaram referred to above, the entire band may play the Pallavi. Different groups of instruments may play the anupallavi and the various charanas. The band may play softly when the march in Malayamaruta raga is played and with force when the march in Kedāra rāga is played. The combined performance of an efficient percussion band and a well trained orchestra will produce a fine effect.

The pupils should beat with the hands to the following rhythmical patterns in Adi tāla. Later they can practise in Rupaka, Chāpu, Tripura and Jhampa tālas. The children should first practise without any music, the teacher merely counting one, two, three, four, or *ta, ka: dhi, mi*. Before collective playing is attempted, smaller groups should practise. When an Adi tāla piece is sung, the teacher can suggest to the band the particular rhythmical pattern which they can beat and which will fit in with the rhythmical setting of the composition.

### Rhythmical Patterns

Notation : ● = Beat      ○ = Pause, corresponding to a visarjitam or finger-count.

#### Adi Tala

	4				○		○	
1.	●	○	●	○	●	○	●	○
2.	●	○	●	○	●	○	○	○
3.	●	○	○	○	●	○	●	○
4.	●	○	●	○	●	●	●	○
5.	●	●	●	○	●	○	●	○
6.	●	○	●	●	●	○	●	●
7.	●	●	●	○	●	●	●	○
8.	●	●	●	●	●	●	●	○
9.	●	● ●	●	●	●	● ●	●	●
10.	●	●	● ●	●	●	●	● ●	●
11.	●	● ●	● ●	●	●	● ●	● ●	●
12.	●	● ●	●	○	●	● ●	●	○

#### Rupaka Tala

1. ● ● ○      2. ● ● ● ●      3. ● ● ● ● ● ●

### Misrachapu Tala



### Tripura Tala



### Jhampa (Khanda Chapu) Tala



The teacher may tap or clap some new rhythmic pattern and ask the members of the band to imitate it by turns. Before attempting to play the rhythmic patterns on the band, the children would do well to recite them first, keeping time with their hands. The syllable *ta* can be recited for the beat and *a* for the pause. Thus the first rhythmical pattern in *Adi tala* can be recited as: *ta a ta a ta a ta a* and the fourth rhythmical pattern as: *ta a ta a ta ta ta a* and so on. Each rhythmical pattern can be practised for four *āvartas*.

Children should acquire fluency in sight reading of rhythmic patterns. Each new rhythmic pattern should be familiarized with the aid of an appropriate song. The performance of a percussion band need not necessarily be noisy. Making it pleasant and interesting is entirely in the hands of the teacher.

Kummi, Kolattam and Kolam (see Chap. III pp. 56 & 57) may be practised within the school hours, if the Time-Table permits, or in the evenings.

### SCHOOL CONCERTS

Concerts by pupils make the life at school enjoyable. The pupils get a new enthusiasm and pleasure while participating in such concerts. Parents too feel glad at seeing their children perform. The music room or hall should invariably be decorated on such occasions.

With the available material it should be possible for an enterprising music teacher to provide a good programme at these concerts. It is a mistake on his part to think that items of *art music* alone should figure in pupils' concerts. Items of *applied music* are as much relished by the public as items of art music. All that is required is that the items should be pleasing to the ear and that they should be rendered in correct *sruti*, *raga* and *tala*. A *gita* or a *vana* or even a *Divyanāma Kirtana* is relished, so long as it is rendered accurately.

In elementary schools, in addition to vocal items by individuals, good items by the choirs and percussion bands can be given. There may be a couple of students learning instrumental music at home and these

pupils may be asked to give a few solo items on their respective instruments. This will add variety to the programme. Musical drill can be performed to the accompaniment of percussion bands. Items of Bharata Nāṭya, involving simple movements done by an individual or a group of pupils, will add interest to the programme. In addition, musical dialogues with suitable abhinaya may be performed. Thyagaraja's Telugu opera: *Nowka Charitram* and Gopala Krishna Bharati's *Nandanar Charitram* provide some excellent musical dialogues. *Kummi*, *Kolāttam* and *Pinnal Kolāttam* of various types, *Kōlams* drawn to the accompaniment of music, select *swara-gnānam* exercises, a few items of team-singing and some semi-classical items will make the programme attractive.

In secondary schools, musically talented pupils are available in larger numbers. In concerts given by them selections from classical composers can be presented by individuals or by groups of pupils. In high schools, where a good number of musically advanced pupils are available, it should be possible to present really first-class programmes. Items of the types already mentioned but of an advanced character should be aimed at.

Once a month at least, the teacher should organise a musical evening. Admission to these evenings may be restricted to pupils and staff. The teacher should see that every pupil is induced to participate in these evenings at least twice during a year, either in a solo item or in a group item. These monthly evenings will reveal the musically talented pupils and such pupils alone should be included in the annual concerts by the teacher. A fee may be charged for admission to the annual concerts and the nett proceeds utilised towards the purchase of a radio set and a gramophone with records for the school. A detailed programme with brief explanatory notes on the items should be printed and distributed to the audience. This will enable them to follow the items intelligently. Pupils of other schools may be invited to attend these concerts at concession rates. A healthy emulation on the part of the visiting children is likely to result from such. Concerts like these are a powerful factor in the promotion of musical education and culture. They help to touch the springs of interest in pupils.

In most schools, it will be possible to get up only variety entertainments of the types suggested above. But in some high schools there may be musically gifted pupils and the teacher can train them to give a regular *kachcheri*. The services of a local violinist and a mridangam player should be requisitioned on such occasions as accompaniments to the singer. A variety may be introduced by asking four pupils to participate in the *kachcheri* programme, each pupil singing his portion in turn. Thus

'A' sings during the first quarter of the concert, 'B' in the second, 'C' in the third and 'D' in the last quarter of the concert. In this arrangement while the continuity of the *kachcheri* paddhati and its general plan are maintained, four different singers appear one after another, sing and complete the programme. Only those whose voices are of the same pitch, range and quality should be chosen for this type of concert. Four or five rehearsals properly conducted beforehand will ensure the success of such concerts. All that is required is a good deal of organising ability on the part of the music teacher.

*A model programme for a kachcheri* may be framed on the following lines:—

#### *I Quarter:*

1. An *ata tāla* varna or a varna of an advanced nature in some other *tāla*.
2. A few *madhyama kāla* kritis preferably in ragas with *antara*, *gāndhāra* and having *sanchāras* in the *tāra sthāyi*.

#### *II Quarter:*

3. A couple of *chauka kāla* kritis and two pieces in *prati madhyama rāgas*.
4. A couple of *madhyama kāla* kritis again followed by a *mridangam* solo.

#### *III Quarter:*

5. Detailed *ālāpana* of a major *rāga* followed by an appropriate *Pallavi* and its exposition.

#### *IV Quarter:*

6. A *Rāgamālika*, *Padam*, *Jāvali*, and *Tillāna*.
7. Pieces of a lighter nature including National Songs and folk songs.
8. Lastly *Mangalam* and a brief *ālāpana* of *Madhyamāvatī*.

The Music teacher himself may give a model *kachcheri* once during the year for the benefit and education of his pupils. The teacher should explain the principles underlying concert programmes to the higher class students. He should also ask them to prepare model programmes themselves in the light of their knowledge. Or he may give a list of twenty compositions and ask them to re-arrange the pieces for a programme. He may also give them printed programmes of concerts and ask them



to give criticisms and suggest suitable changes. A good programme should include pieces of a varied and representative character.

The programme of a school concert should be written on the blackboard and placed in a prominent part of the hall. The borders and corners of the blackboard may be made artistic with figures drawn in coloured chalk of musical instruments or celestial musicians. The numbered items should contain details relating to the name of the song, the type to which it belongs, its rāga, tāla and composer, the name of the performer and if it is an item of vocal or instrumental music and solo or orchestral. If a broad blackboard is not available or if the back-benchers are seated far away from it, one of the students may be deputed to announce the details in a clear ringing tone, at the commencement of each item.

The music teacher should also see that the sitting posture of the performers is graceful and comfortable, that they do not put on a serious look while performing and that they do not look at the floor or a corner of the roof all the while. He may depute two students with a strong sense of rhythm, to sit in the front row and keep time and thus help the performers. Different students by turns may provide the drone accompaniment to the performers. Not more than one varna should figure in a concert programme. A concert should be commenced with a piece in an auspicious raga and concluded with a mangalam. As far as possible compositions in different rāgas and tālas and compositions representative of different composers, styles and forms may be introduced in a concert programme.

The school pupils may be encouraged to give concerts and operas before the public and the income derived from such performances may be utilised to further equip the music department of the school.

### MUSIC FESTIVALS

In cities and big towns where a number of schools with regular provision for the teaching of music exist, it should be possible to organise competitive and non-competitive festivals. While the musically advanced schools would like to participate in competitive festivals, the non-competitive festivals would provide an opportunity to the less advanced schools also to join. Separate competitions should be held for juniors and seniors.

*Competitions:*—For inter-school competitions, a piece like "*Evarani nīrnayin chirirā*" (Devāmrīta varshini rāga) may be prescribed and the school that gives the best rendering may be awarded the first prize. In the place of a prize, a floating shield or a rolling cup or better still a

small *silver Vina* may be instituted and given to the winning school. If a school wins for three successive years, the shield or the cup or the silver vina as the case may be, may become the property of the school. The members of the team from the successful school may be awarded certificates of merit.

Instead of prescribing a piece as mentioned above, the schools may alternatively be given the option of presenting any Kṛiti of Tyagaraja or any Kṛiti in one of the major ragas like Sankarābharana, Todi, Bhairavi, Kāmbhoji or Kalyāṇi, provided the piece chosen does not take more than seven minutes to perform. If the chosen piece has plural charanas, the judges in their discretion may ask for the singing of the first or the last (mudra) charana or both. If, however, the charanas of the chosen Kṛiti are set in different dhātus, all the charanas should be sung. Each school can send a team, of not less than three and not more than twelve for the competition. A panel of three or five judges can decide these competitions. The order in which the several competing teams appear can be decided by lots beforehand.

*Orchestral contests* on similar lines can also be conducted.

#### INDIVIDUAL COMPETITIONS

*Vocal and Instrumental:* Separate pieces for vocal, violin, vina, gotuvadyam and flute competitions may be prescribed and each school allowed to send one pupil for each competition. Graded certificates such as I class Honours, II class Honours and Merit may be awarded on the recommendation of the judges.

*Music Memory contests:* Long compositions like Rāgamālikas, Sulādis, Prabandhas, Ata tāla varnas and Tyagaraja's Pancharatnas may be prescribed and the pupil who gives the best recital may be given the first prize. This can be organised as an inter-class competition or as an inter-school competition.

*Humming competitions:* The sruti may be kept sounding and the competitors asked by turns to hum a note of their choice like *sa* or *pa* or *ga* or *ma* or *tāra shadja*. The judges should have a stop-watch before them and award the first prize to the pupil who hums the chosen note for the longest time without a break.

Pupils may send suitable drawings or models of musical instruments prepared by them and also pictures of great composers drawn by them to inter-school exhibitions of hand-work. These exhibits should be judged on their own merits and suitable prizes or certificates awarded. No prize need be given if the exhibits do not come up to a certain standard.

*Demonstrations:*—With the co-operation of the heads of schools, big demonstrations of music can be organised once a year. Every pupil likes to sing in a concert and these demonstrations afford an opportunity to a large number of pupils drawn from different schools to participate. An interesting programme characterised both by quality and variety can be given during these demonstrations. Besides vocal and instrumental items, there may be such items as dance (solo or group), selections from operas, musical dialogues and soliloquies, and striking svaragnānam exercises rendered in a brisk manner. Individual schools may give their own items. Wherever possible two or three schools may join together and present a combined item; but every school should contribute its quota to the massed choir and orchestra. Items by the massed choir and orchestra, wherein all the pupils (some two hundred or more for the choir and fifty or more for the orchestra) participate, should form an outstanding feature of these demonstrations.

During the school Anniversary or other annual festival, the music teacher, in addition to the routine musical items, should arrange for some item of *special interest*. A few of these are outlined below:—

1. *Operas.*—A full opera or select scenes from an opera can be staged by the histrionically talented pupils. Even musical dialogues and soliloquies taken from different operas can be presented under suitable settings. The school choir and orchestra can make important contributions to the success of such operas. For training in team work, operas and orchestras are the equal of sports like cricket, hockey and football.
2. *Musical contests.*—Historic contests that took place between eminent musicians in the past can be enacted by the more gifted pupils. They have a great educative value. The contests that took place between Syāma Sastri and Bobbili Kesavayya, Mahā Vaidyanātha Aiyar and Venu, and Pallavi Somu Ayyar and Dolak Nannu Mia can be enacted. The audience will be thrilled by witnessing them.
3. The music teacher may perhaps attempt even some of the following ambitious items:—
  - i. Circumstances that led to the composition of historic pallavis like “*sa ri ga pa ga ichchene*” in Mohana and “*Nakka vinayamulu jesevariki*” in Sankarābharana.
  - ii. Occasions that brought forth such compositions as “*Nannu palimpa*” in Mohana and the Kāmbhoji raga padam “*Vadaraka pove*” of Kshetrajna.

iii. The Anandabhairavi raga episode that led to Tyagaraja's abandoning composing in that rāga.

iv. Anecdotes about Gundakriya, Dipaka and other ragas. Items like these are of captivating interest.

4. If pupils talented in dance are available, *nritya nātakas* (dance dramas) of Merattur Venkatarama Sastri can be attempted.
5. *Concert Pageant*.—The types of concerts that were in vogue during the different periods of Indian musical history can be depicted under appropriate settings. Concerts of both pure music and applied music (sacred music, dance music, etc.) can be depicted. These concerts presented in their chronological order will incidentally help the audience to gain an idea of the evolution of the modern *kachcheri*. The concert pageant requires a lot of preparation, training and equipment. The music and musical instruments characteristic of the different periods alone should be used. Otherwise the historical and educative value of the item will be lost.

Some at least of the following items might be tried:—

<i>Item.</i>	<i>Approximate Date.</i>
1. Sāmagāna recital.	5th century B.C.
2. Debut of Mādhavi (Silappadikaram).	2nd century A.D.
3. Dance scenes as depicted in the Ajanta frescoes.	2nd century A.D.
4. Tān Sen, the musician royal singing in the court of Emperor Akbar or Emperor Akbar performing in the Naubat.	16th century ( <i>latter half</i> .)
5. A recital with an Eka rāga mela Vīna (Pre-Raghunatha Naik's time) followed by a recital with the modern sarva rāga mela vīna ushered in by Raghunatha Naik.	
6. Bhajana Party of the 18th century.	
7. Dance-drama of the early 19th century.	
8. Kālakshepam of the latter part of the 19th century.	
9. The modern ( <i>full bench</i> ) <i>kachcheri</i> as witnessed in sangita sabhas.	
10. A violin recital in the <i>pidi vadyam</i> style (early 19th century) followed by a violin recital in the <i>jaru</i> style characteristic of the later period.	

6. *Exhibition.*—An exhibition of articles of musical interest can be arranged for during these annual events, or as an adjunct to the celebration of the festival of a great composer like Tyagaraja. The services of a number of enthusiastic students, who will be able to explain to the visitors the significance of the several exhibits and practically demonstrate on the musical instruments exhibited, should be requisitioned for the purpose. Admission to the Exhibition may be free or a small fee may be charged and the proceeds utilised for further equipping the music department. The following articles may be exhibited:—

1. Musical Instruments.
  2. Sets of instruments constituting the peria melam, chinna melam, school orchestra and the percussion band and instruments used in Kālakshepam, Bhajana and Nritya nāṭakam.
  3. Portraits of famous musicians and composers.
  4. Pictures of musical instruments (printed ones or those drawn by students.)
  5. Manuscripts of great composers and scholars and instruments used by them, if any.
  6. Photographs of musical stone pillars, concert halls and opera houses.
  7. Photographs or pictures of concert parties showing the significance of the seating plan of the performers in the ordinary kachcheri, kālakshepam and dance concert.
  8. Music books.
  9. Musical charts and other teaching devices.
  10. A set of musical scale graphs.
  11. A set of musical maps of South India.
  12. Paper-cuttings, card-board models and clay models of prominent concert instruments.
  13. Musical pipes prepared by pupils.
  14. Kōlams (floral designs) and appropriate music for them.
  15. Pictures of situations which form the background of such songs as "*Entani ne varnintunu*" and "*Vachamagocharame manasa*" of Tyagarāja.
  16. Pictures of wandering minstrels either gathered or drawn by pupils.
- (a) Uncha vritti Bhagavatar (b) Pandāram (c) Dāsari (d) Gipsy singer.

Activities like these, promote the cause of musical education and culture. They make the school life enjoyable. Pupils feel a new enthusiasm and

pleasure while participating in such activities. The school life begins to pulsate with a new joy.

### MUSIC CLUB

*Music Club or Society.*—Under the auspices of the school music club or society, the music teacher can give periodical talks on the following subjects:—

- (1) Composers.
- (2) Seats of music in the past.
- (3) Meanings and significance of musical titles bestowed on musicians in the past.
- (4) Musical history.
- (5) Musical Instruments with demonstrations wherever possible.
- (6) Types of concerts and the principles underlying the sequence of items in their programmes.

He may illustrate his talks with music played by himself or with select gramophone records and radio programmes.

Besides the pupils, the staff and parents and other members of the public interested in music may be invited to attend these talks. These talks help in the cultural appreciation of music and lead the people of the place to prefer high class music

Senior pupils can meet in the club room and discuss resolutions passed in music conferences, newly invented instruments, new compositions of contemporary composers etc.

Out of school hours, the pupils may be induced to take the box containing svara letter cards and practise musical phrase-building. A rāga is decided upon beforehand and pupils sit in a circle and each one picks out a svara letter and places it in proper order. When completed, the phrase must be admissible and capable of being sung in the raga.

Cleverer pupils who are good in English or their mother-tongue may be encouraged to write short articles on musical topics to the school magazine or other journal.

*Debates* on such subjects as:—

1. "Who renders greater service to the Society—the music teacher or the concert performer? and"
  2. Vocal music *vs.* Instrumental music
- may be held under the auspices of the club.

Discussions relating to musical taste and music of the different countries may also be held.

Students who have visited concerts and music conferences or have been to places of musical importance, not visited by others, may be asked to give short accounts of their visits for the benefit of others, under the auspices of the club.

Lantern lectures on the musical instruments of different countries may be given.

*Conversations on musical topics* may be held frequently. The pupils should become familiar with the names of musicians and composers who flourished in and around their places.

*Bhajana goshti*.—In Hindu schools and hostels, the music teacher may organise bhajana goshtis. These goshtis may give recitals of sacred music on festival days. This will promote not only congregational singing but also contribute to the religious life of the pupils.

### EXCURSIONS

Once a year at least, pupils can be taken out on excursions to places of musical importance. Whereas nearer places can be visited by more pupils, it is only those that can afford the necessary expenditure, that can be taken to more distant places. These excursions must be well planned out beforehand. Students should be encouraged to take notes during these excursions and write out a fuller account of the same later on. The excursions give an opportunity to the students to come into direct contact with things about which they have only heard or read. They must be told beforehand what to observe and note, during excursions. Separate excursions for senior pupils and junior pupils may be arranged.

Excursions to the following places may be arranged for:—

1. *Tiruvayar*.—The house where Tyagaraja lived, his samādhi on the banks of the Cauvery, the Kodandarama picture which occasioned the song "*Nanu palimpa*" and kept in the house of Ramudu Bhagavatar, the great-grandson of Tyagaraja's elder brother, the houses wherein lived, Sonti Venkataramanayya, Manambuchavadi Venkatasubbayyar, Maha Vaidyanatha Iyer and Patnam Subrahmanyayyar may be seen.

2. *Tiruppunturutti*.—Near Tiruvayar which contains the samādhi of Narayana Tirtha, the author of *Krishna lila tarangini*.

3. *Tanjore*.—The house where Syama Sastri lived, the Deity Bangaru Kamakshi, the main source of inspiration of Syama Sastri, and the house in

Varahappayyar lane, containing the Eka pita vigraha, which was the source of inspiration of Tyagaraja may be seen. The Sangita Mahal, the portrait gallery of the Tanjore Mahratta Kings and the music section of the Sarasvati Mahal Library also may be visited and a few important manuscripts seen.

4. *Tiruvavur*.—The house (No. 6, New Street) where Tyagaraja was born; the (now vacant) plot upon which stood originally the house in which Muthuswamy Dikshitar lived; the images of *Vatapi Ganapati* in the Temple and the *Matturaitta Pillaiyar* (touchstone Pillaiyar) on the eastern bank of the Kamalalayam tank, which respectively are the inspirations for the classical compositions: "Vatapi Ganapatim" in Hamsadhvani and "Sri Maha Ganapatiravatu mam" in Gaula may be seen.

5. *Tirupati*.—The copper plates containing the compositions of the Tallapakam composers, beautifully engraved and housed in the Devasthanam Offices are worth perusal.

6. *Madras, Tinnevely* (Nellaiyappar Koil), *Suchindram, Trivandrum* (Ananta Padmanabhaswamy Temple), *Tadpatri* and *Pampāpati* (Humpi) shrines may be visited for a study of the musical stone pillars. Steps of resonant stones and images of resonant stones are seen respectively at Darasuram Temple (near Kumbakonam) and Krishnapuram Temple in Tinnevely District. A resonant boulder can be seen on the *Chandragiri Hills*.

7. *Walajapet* Bhajana mandiram, which contains portraits of famous bhaktas.

8. *Kovur* shrine and *Tiruvottiyur* shrine both near Madras immortalized by Tyagaraja in the two respective Pancharatnas.

9. *Pudukottai*.—To see the Kudimiyamalai musical inscription.

10. *Gheyyur*.—To witness the recital of *Sarva vādyam*, given during the Temple Festivals and the Mandiram of Cheyyur Chengalvaraya Sastri.

11. *Perur, Avadayārkovil, Pattisvaram, Ajanta and Ellora*, to study sculptures and paintings of interest from the point of view of musical iconography.

12. Visits to places containing tower clock bells and to places of acoustical interest may be arranged for.

In a tower clock there are five bells. Leaving the hour bell, the other four bells may be taken as tuned to the notes of the \*Sankarābharana

Although the bells are graduated to the notes: A G F C, still in relative pitch the notes given may be taken as antara gandhara, chatussruti rishabhha, shadja and mandra panchama respectively.



scale: *g r s p* By a mechanical arrangement, the bells strike in the following order for each quarter resulting in the following music. The duration between the chimes is so adjusted that the rhythm of the music conforms to Rupaka tala.

1st Quarter	<i>g r s</i>   <i>P</i> ,
2nd     ,,	<i>s g r</i>   <i>P</i> ,   <i>s r g</i>   <i>S</i> ,
3rd     ,,	<i>g s r</i>   <i>P</i> ,   <i>p r g</i>   <i>S</i> ,   <i>g r s</i>   <i>P</i> ,
4th     ,,	<i>s g r</i>   <i>P</i> ,   <i>s r g</i>   <i>S</i> ,   <i>g s r</i>   <i>P</i> ,   <i>p r g</i>   <i>S</i> ,

This is the music of the Westminster chimes.

In the hour bell, the interval between each note is equal to the duration of an avarta of Rupaka tāla.

With the notes given by the chimes, the pupils may be encouraged to construct simple tunes.

If there is a big building near the tower clock and at a distance of more than 75 feet from it and if a person stands between the tower clock and the building, he will hear each note as a janta svara—the first note being the one heard directly from the tower clock and the second note being the one reflected from the building. Since the speed of sound in air is 1,100 feet per second and since two successive sounds separated by a duration of at least  $1/15$  of a second impress us as two distinct sounds, a person standing at a point mentioned above will get the impression of the janta svara.

Senior pupils may be taken to concert halls which are ideal from the acoustical point of view and also to opera houses and open air theatres. They may be told beforehand the features of an ideal concert hall. The teacher can explain the significance of the statement "Preventive acoustics is better than curative acoustics." A visit to the Senate House may be made and the children told how the hugeness of the hall and its height make it unfit for concert purposes.

During vacations, pupils who have the opportunities of visiting country sides, may be asked to listen to genuine folk music and record the songs, if possible, in notation. They may also note down in notation the music of the singing birds, they come across. It will be a good experience for them.

## CHAPTER VI

## AIDS TO THE TEACHING OF MUSIC

Scale graphs—Svara graphs—Svarasthana graphs—Musical charts—Musical maps.

Visual aids are an important factor in the teaching of music. Pupils are enabled to grasp musical facts more easily when taught with the help of charts, diagrams and other teaching devices. In this case, the eye co-operates with the ear in the assimilation of musical facts. These devices can be prepared by the music teacher himself or by pupils under his guidance.

## SCALE GRAPHS

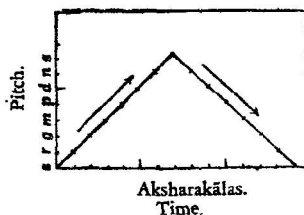
Every song taught is in some rāga or other; and the most fundamental thing relating to a rāga is its ārohana and avarohana or the order in which the svaras ascend and descend. The ārohana and avarohana are the basis upon which the whole embroidery of the rāga is developed. There are hepta-tonic (*sampurna*), hexa-tonic (*shādava*) and penta-tonic (*audava*) scales. There are rāgas wherein the notes regularly ascend and descend and rāgas wherein the notes take a zigzag or *vakra* course. These facts can be illustrated through *scale-graphs* or ārohana-avarohana graphs. Through these graphs, a pupil is able to see visually, not only the nature of the ārohana and avarohana of a rāga, *i.e.*, whether it is *sampurna*, *shādava* or *audava* and *vakra* or non-*vakra*, but also the *varja* (deleted) svara and the *vakra-svara*, *i.e.*, the svara at which the ārohana or avarohana takes a zigzag course. Graphs based on the frequencies of notes figuring in rāgas can be prepared for the use of the more advanced students. Simpler graphs based on the svaras taken by rāgas are given here:—

## SVARA GRAPHS

## I. Māyamālavagaula

Āroh. s r g m p d n s

Avaroh. s n d p m g r s

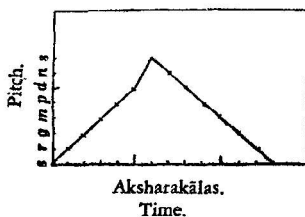


No. I is *Māyamālavagaula*.—That this is a *sampurna* raga with a regular arohana and avarohana is illustrated by the regular ascent and descent of the graph.

## II. Kāmbhoji

Āroḥ. s r g m p d s

Avaroh. s n d p m g r s,

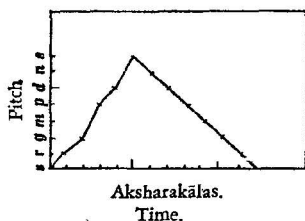


No. II is *Kāmbhoji*, a Shādava-sampurna raga. The graph shows that while the avarohana is regular and sampurna, the ārohana, though continuously ascending, jumps from *dha* to *sa*, omitting the intervening note *ni*.

## III. Bilahari

Āroḥ. s r g p d s.

Avaroh. s n d p m g r s

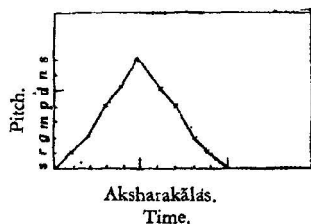


No. III is *Bilahari*, an audava-sampurna raga. The graph shows that while the avarohana is regular and sampurna, the ārohana though continuously ascending has two varja svaras i.e., from *ga* to *pa* is a jump deleting the intervening note *ma*; and from *dha* to *sa* is another jump deleting the intervening note *ni*.

## IV. Mohana

Āroḥ. s r g p d s.

Avaroh. s d p g r s

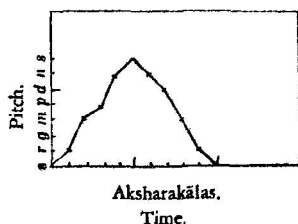


No. IV is *Mohana*, an audava-audava raga. The identical nature of the ārohana and avarohana reveals their symmetrical character and also that the same notes are present in both the ascent and the descent.

## V. Āndolikā

Āroh. s r m p n s

Avaroh. s n d m r s

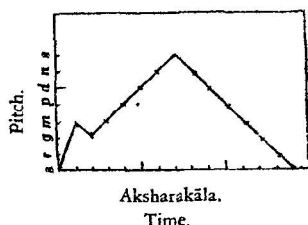


No. V is *Āndolikā*, also an audava-audava raga. Though apparently symmetrical, the graph reveals that the ārohana and avarohana are not exactly identical as in *Mohana*.

## VI. Khamās

Āroh. s m g m p d n s

Avaroh. s n d p m g r s

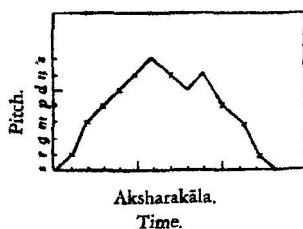


No. VI is *Khamās*.—The graph reveals that while the avarohana is regular and sampurna, the ārohana is vakra; also that the vakra svara is madhyama, since it is at that point that there is a change in the course. The ārohana graph also reveals that *ri* is varja and that in consequence it is a vakra shādava ārohana.

## VII. Devamanohari

Āroh. s r m p d n s

Avaroh. s n d n p m r s

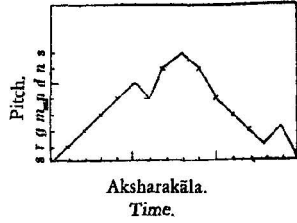


No. VII is *Devamanohari*.—The graph shows that the avarohana alone is vakra and that the Dhaivata is the vakra svara in the avarohana. It also shows that *ga* is varja in both the ārohana and avarohana.

VIII. *Nilāmbari*

Āroh. s r g m p d n s

Avaroh. s n p m g r g s.



No. VIII is *Nilāmbari*.—The graph shows that both the ārohana and avarohana are vakra; also that *ḍh̄a* is the vakra svara in the ārohana and *ri* is the vakra svara in the avarohana.

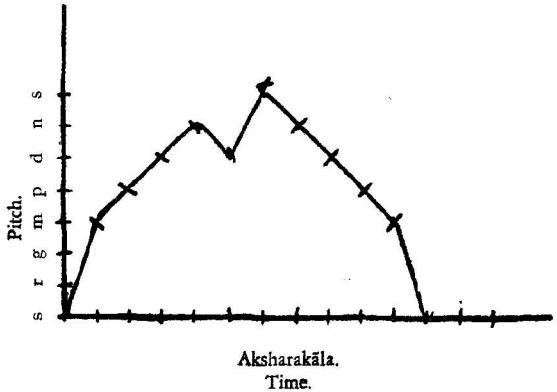
In these graphs, it is not necessary to show the tāra shadja at the end of the ārohana as a long note. The graphs are intended to show only the pattern of the ārohana and avarohana, and hence the tāra shadja will serve as a common meeting point of both the ārohana and avarohana.

The number of indentations present in the graphs of vakra ārohanas and avarohanas is equal to the number of vakra svaras present in them. For example, the graphs of Kuntalavarāli and Ānandabhairavi reveal that they have one and two vakra svaras respectively in their ārohana:—

IX. *Kuntalavarāli*

Āroh. s m p d n d s

Avaroh. s n d p m s

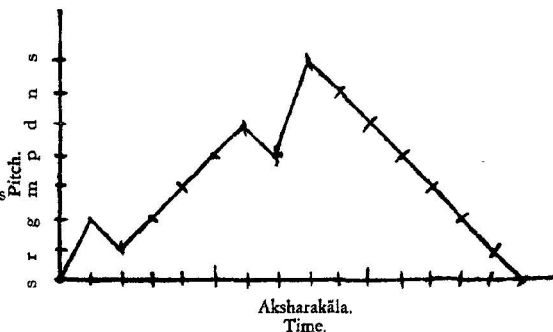


This graph shows that Kuntalavarāli is an audava raga, deleting *ri* and *ga* in both the ārohana and avarohana and that the arohana alone is vakra, the vakra svara being the Nishāda. It also shows that the ārohana makes a descent to the next lower note, from the vakra svara and then resumes its course.

X. Ānandabhairavi

Āroḥ. s g r g m p d p s

Avaroh. s n d p m g r s



This graph shows that:—

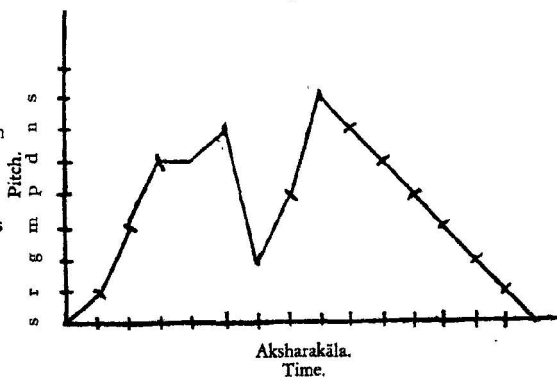
1. Ānandabhairavi is a vakra shadava-sampurna raga.
2. The ārohana is vakra, *ga* and *dha* being the vakra svaras.
3. The descent made from the vakra svara is only to the next lower note in each case.

The graphs of vakra ragas also reveal the extent or compass of the *vakraṭva* i.e., if the descent or ascent made in the ārohana or avarohana is over one, two, three or four notes. Thus whereas in the ārohana of Ānandabhairavi the *compass of vakraṭva* is only one note, that is from *ga*, the descent is made to the next lower note *ri*, and again later on, the descent from *dha* is made to the next lower note *pa*, in the ārohana of Katana kutūhalam, the extent of *vakraṭva* is a Panchama interval lower down, i.e., from *ni* there is a descent down to *ga*.

XI. Katana Kutūhalam

Āroḥ. s r m D n g p s

Avaroh. s n d p m g r s



This graph shows that:—

1. Katana kutūhalam is a sampurna raga with a vakra ārohana.

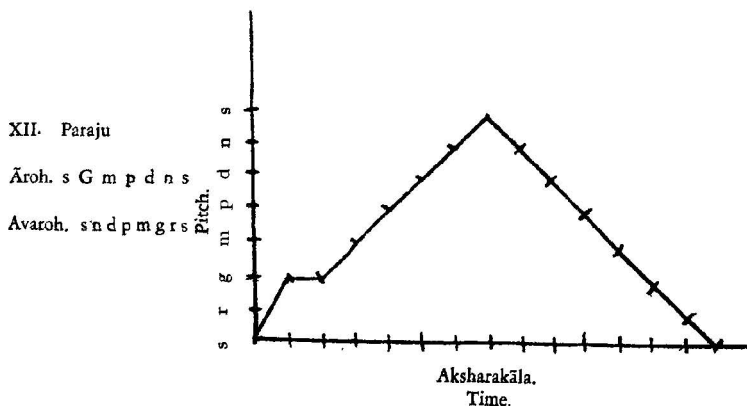
2. The vakra svara is *nī* and that *dha* is a long note.
3. The descent from the vakra svara is over a panchama interval, i.e., from *nī* to *ga*.
4. That *ga* is the vakrāntya svara.

(It may incidentally be mentioned that this raga is the creation of Patnam Subrahmanya Iyer (1845–1902), one of the brilliant composers of the post-Tyagaraja period and his kriti: *Raghuvamsa sudhāmbudhi* is the only classical piece in this raga).

Thus the graphs of vakra ragas reveal in a visual manner the range and magnitude of the vakratva.

The ārohana and avarohana of a raga may be described as the briefest statement relating to the melodic form of a raga and is like a theorem in geometry. The graph of a sampurna ārohana or avarohana, is a continuous straight line. The graph of a varja ārohana or avarohana, though continuously ascending or descending, is not straight throughout but is bent at the region of the varja svara and the inclination is in the direction of the pitch arm.

There are ragas with dīrgha svaras (long notes) in their ārohana or avarohana. Examples: Paraju: s G m p d n s—s n d p m g r s and Jaganmohini: s g m p n s—s n p m G r s (Note: Capital letters denote the dīrgha svaras and their duration is two aksharakālas.) These long notes are an integral part of the ārohana and avarohana and serve to emphasise the melodic individuality of the raga. Graphs of such ragas not only reveal which notes are long, but also whether such notes are present in the ārohana or avarohana. Such long notes appear as short horizontal lines in the graph.

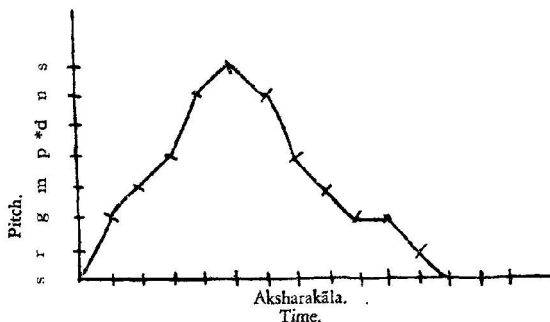


This graph shows that Paraju is a shāḍava-sampurna raga, omitting the rishabha in its ārohana. The horizontal portion of the graph at *ga* shows that *ga* is the long note. The graph also shows that the long note is present only in the ārohana.

### XIII. Jaganmohini

Āroh. s g m p n s

Avaroh. s n p m G r s



This graph shows that Jaganmohini is an audava-shāḍava raga, omitting *ri* and *dha* in the ārohana and *dha* alone in the avarohana and also that the long note *ga* is present only in the avarohana.

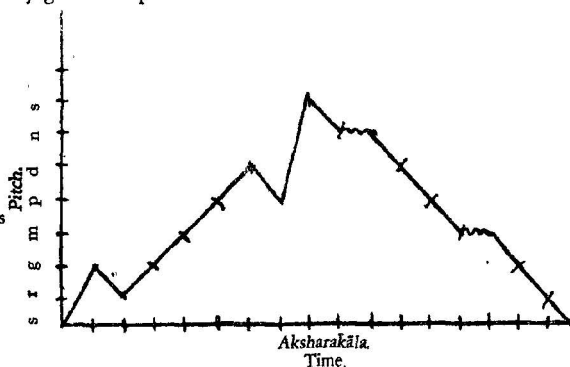
Ragas wherein Kampita svaras are a feature of the ārohana and avarohana are revealed by the graphs of such ragas. These Kampita svaras are invariably long notes and are shaken when played or sung. They are represented on the graphs by wavy lines thus:—

In sarva svara gamaka varika ragas, all the notes of the ārohana and avarohana are usually sung with the kampita gamaka. But only prominent and assertive kampita svaras are taken note of in these scale graphs. *Ga* in the avarohana of Athana and *Ni* and *Ma* in the avarohana of Begada are very good examples.

### XIV. Begadā.

Āroh. s g r g m p d p s

Avaroh. s N d p M g r s





This graph shows that:—

1. The ārohana is a dvi-svara vakra ārohana and that the vakra svaras are *ga* and *dha*.

2. The svaras *ma* and *ma* in the avarohana are kampita svaras.

Where janta svaras are present in the ārohana or avarohana as in the ragas Rītigaula and Darbār, the janta svara is represented like the dirgha svara but with a short line drawn across about half way.

\* *Note.* The pitch contour of a dirgha svara or kampita svara may be analytically shown as in graphs XI to XIV or represented as a continuous oblique or wavy line covering in its course, the duration of two aksharakalas.

The Scale (Ārohana—avarohana) graphs reveal in a visual manner the fundamental facts relating to a raga. They give in an epitomised form, the elemental facts that go to constitute the melodic individuality of a raga. They point out the audava, shāḍava or sampurna character of the ārohana and avarohana as also their vakra or non-vakra character.

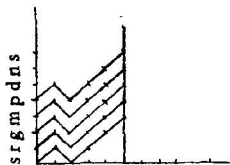
They reveal, at a glance the varja svaras, vakra svaras, dirgha svaras, janta svaras and kampita svaras present in the ārohana and avarohana of ragas. The graphs of vakra ragas reveal not only the *vakra* svaras but also the *vakrāntya* svaras. Vakrāntya svara is the note at which the *vakratva* (change in the course) ends and the original course of the ārohana or avarohana as the case may be resumed. In the ārohana of the raga Katana kutūhalam for instance, the *nishāda* is the vakra svara and the *ganābhāra* is the *vakrāntya* svara. Such graphs again tell us, if the raga is an eka-svara vakra raga (with *one* vakra note) or dvisvara vakra raga (with *two* vakra notes) or trisvara vakra raga (with *three* vakra notes) or chatusvara vakra raga (with *four* vakra notes) and so on.

The svara graphs of Nishādantya, Dhaivatantya and Pañchamantya ragas reveal the restricted compass of these ragas. The svara graphs are also useful in showing whether the vakra svaras and varja svaras are in the purvanga or uttaranga.

The sapta tala alankāras, when graphically represented, helps one to visually see the symmetry underlying the progression of the several āvartas.

#### XV. Rupaka tala

Alankāra (first half)



Aksharakāla.

This graph shows how the avartas beginning respectively on the notes: *s r g m p* progress in a parallel manner.

Graphs of janta svara exercises (excepting 1, 9 and 11) and dātu svara exercises will also reveal this parallelism in the progression of the different āvartas.

### SVARASTHĀNA GRAPHS

Scale graphs are of two kinds:—

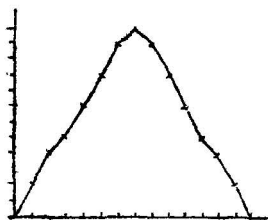
- (1) Those based on svaras. (2) Those based on svarasthānas.

The graphs given in the preceding pages belong to the former category. We shall now take up the study of the svarasthāna graphs.

In the svarasthāna graphs, the graphs are drawn on the basis of the kinds of svaras taken by each raga. In these graphs the vertical arm bears the 12 divisions corresponding to the 12 svarasthānas of the finger-board of the veena. It may incidentally be mentioned that these 12 notes of a sthāyi are met with in all countries, possessing a developed system of music. On the vertical arm, the solfa letters are placed against those svarasthānas used in ragas. It is possible to have graphs based on 22 srutis, but the svarasthāna graphs will suffice for all practical purposes. In practice a raga is described only in terms of the 12 svarasthānas; still every musician knows the precise srutis that figure in the raga and which go to contribute to its melodic individuality. For example, every musician knows that in the Gaula raga, only the Ekasruti rishabha (frequency 256/243) is used although it is usual to say that the Suddha rishabha is the note that figures in this raga. The svarasthāna graphs also show at a glance whether a semi-tone or a major tone exists between any two contiguous notes.

(Major scale of European Music and Bilāval of Hindusthani Music).

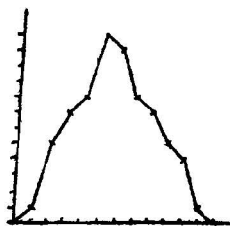
This graph reveals the symmetrical character of the arohana and avarohana of Sankarābharana. It also shows that semi-tonal intervals are present between: (1) *g* and *m* and (2) *n* and *s*.



XVI. Sankarābharana

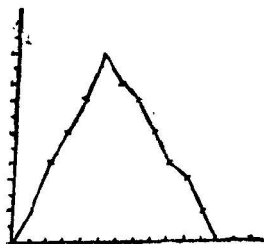
Whereas the svara graphs of Sāveri, Yadukulakāmbhoji and Ārabhi will be exactly alike, taking as they do the same ārohana—avarohana

pattern (*s r m p d s—s n d p m g r s*) their svarasthāna graphs will differ in as much as their parent scales are different. Likewise will be the svara graphs and the svarasthana graphs of the following pairs of ragas: Dhanyasi and Abheri; Gauri and Kedaragaula; Revagupti and Mohana.



XVII. Sāveri

15 { *s r m p d s*  
*s n d p m g r s*



XVIII. Yadukulakāmbhoji

28 { *s r m p d s*  
*s n d p m g r s*

Graphs XVII and XVIII reveal that although there is a similarity in the svara letters taken by the ārohana and avarohana, the two ragas are different, as they are the Janyas of two different melas.

Bhāshānga ragas *i.e.*, janya ragas which admit of one or more foreign notes or accidentals are of two kinds:—

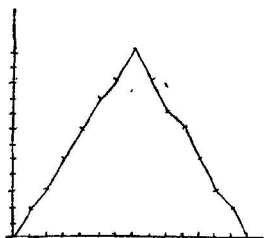
- (a) Those wherein the accidental is incorporated in the scale itself, *i.e.*, the foreign note is heard even when the ārohana and avarohana are sung.

Examples: Bhairavi, Mukhāri and Sāranga.

- (b) Those wherein the accidental note is not incorporated in the scale itself but occurs in the course of raga sanchāras.

Examples: Kāmbhoji, Bilahari, and Devagāndhari.

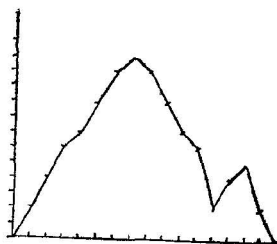
In the svarasthāna graphs of the former type of bhāshānga raga, the presence of both the varieties of the same note *i.e.*, the svakiya svara and the anya svara (visiting note) is clearly seen.



XIX. Bhairavi.

20 {  $\begin{matrix} s & r & g & m & p^* & d & n & s \\ s & n & d & p & m & g & r & s \end{matrix}$

The starred note chatusruti dhavata is the accidental and it figures in the ārohana.



XX. Sāraṅga.

65 {  $\begin{matrix} s & r & g & m & p & d & n & s \\ s & n & d & p & m & r & g^* & m & r & s \end{matrix}$

The starred note suddha madhyama is the accidental and it figures in the avarohana

The svarasthāna graphs for the 72 mēla ragas help one to understand the symmetry underlying the scheme of arrangement of the 72 melakartas. One is enabled to see visually that whereas in each chakra the lower tetrachord remains constant, the notes of the upper tetrachord alone change according to a prescribed order.

The svarasthana graphs are useful in showing the magnitude of the intervals that exist between any two notes. Such graphs of vakra ragas reveal the extent of vakratva *i.e.*, a semitone, or a whole tone or  $1\frac{1}{2}$  tones etc.

The teaching of svarasthāna graphs should be undertaken only after the pupils have become thoroughly familiar with the svara graphs.

The sruti sthana graphs are useful in showing the precise srutis employed in a raga. The srutisthana graphs of the European major scale and the Sankarabharana raga will show that whereas the tristruti dha ( $5/3$ ) is taken by the former, it is the chatussruti dha ( $27/16$ ) that is taken by the latter.

The graphs of Kampita svaras will show the varying compass of the gamaka of the same note, but occurring in different ragas. Thus the difference in the compass of the shakes of *ga* in the phrases: *G m P* in Dhanyasi and *R g g R* in Bhairavi and *G m P* in Athana can be visually seen. The different regions of the shake of *ma* in Nilambari and Begada can also be seen in such a graphical representation. In the former case, the note swings downwards from the madhyamasthana and in the latter case the shake is above the madhyamasthana.

The first or the fourth line alone of the svara graph of an alankara, may be given and the students asked to complete the graph and also write the alankara in notation.

The second or the fifth line alone of the svarasthana graph of an alankara may be given and the students asked to complete it and write it in notation. They may also be asked to identify its raga and tala.

The seventh or the ninth line of an alankara may be given in svaras and the students asked to prepare both the svara graph and the svarasthana graph of the full alankara.

It should be remembered that in developing an alankara, if one goes wrong in one line, he gets misled and will go wrong in the succeeding lines as well. The graph of an alankara when correctly drawn presents a symmetrical appearance.

The svarasthana graphs of the arohana and avarohana of select janya ragas may be given to students and they may be asked to identify the raga and write the arohana and avarohana as well as the name and serial number of the janaka mela of each.

In the case of the 72 melas, and the 4,624 melas of the Meladhikara Lakshana, the svarasthana graph of the arohana alone will suffice, since the same kinds of svaras are present in both the arohana and the avarohana. But in the scheme of 5,184 Suddha-Misra melas, the graph of both the arohana and avarohana has to be drawn in each case in order to present a complete picture of the scale.

The svara graphs of the 72 melas will be of the same pattern though their svarasthana graphs will be different. The svara graphs of the mela ragas will appear like the two arms of an isosceles or an equilateral triangle. The svara graphs of janya ragas with a sampurna arohana and avarohana (Ex. Bhairavi) will appear like the svara graph of a mela. Amongst janya ragas, the svarasthana graph of the raga Gopriya (s r g m d n s-s n d m g r s-derivative of the 62nd mela) alone will appear like the svara graph of a mela.

The jiva svaras and nyasa svaras of ragas can be visually illustrated on the svara graphs of such ragas by drawing a circle round the svarasthanas of the concerned notes.

The derivation of new scales by the process of modal shift of tonic can be explained with the svarasthana graph of the basic raga. (This process can also be understood visually and aurally with the aid of the *Mode-shift-ton* or the *Graba bheda pradarsini*, an instrument devised by the Author). To demonstrate the scales that would result by the shift of

the tonic note to the notes of the Sankarabharana scale, draw the svarasthana graph of Sankarabharana for two octaves. To know the scale that would result when *ri* is taken as the tonic note, shade the graph from *ri* to octave *ri*. The rishabha sthana now becomes the shadja sthana, the gandhara sthana now becomes the rishabha sthana and so on until the octave *ri* now becomes the octave shadja. Write the names of the notes on the shaded graph. The values of the intervals separating these notes reveal that the new scale is Kharaharapriya. Since the new raga only follows the contour of the original raga but takes its *ri* as shadja, the idea of ragas resulting by the process of modal shift of tonic is easily grasped. Where the basic raga happens to be a janya raga, the arohana and avarohana as well as the Janaka mela of the resulting janya raga can be deduced from such graphs.

The possibility of deriving 483 janya ragas of the varja class from each of the 72 melas (ultimately giving rise to the possible  $483 \times 72 = 34,776$  janya ragas, with of course some repetitions) can also be illustrated by drawing svara graphs for the audava, shadava and sampurna patterns of the arohana and avarohana separately.

The significance of the term "janya raga" can be explained by pointing out that the svarasthana graph of a janya raga is following the same contour as that of its mela raga, excepting for the fact that the deleted notes are skipped over.

The idea of symmetrical tetrachords present in a mela like Mayamala-vagaula or Kharaharapriya can be explained by pointing out that the svarasthana graphs of the two tetrachords, in each case, are of the same pattern and that they will be parallel to each other when placed side by side.

The students may be asked to draw both the svara graph and the svarasthana graph for the ragas familiar to them.

In the graphs for the alankaras, dotted vertical lines may be drawn along the centre to show the two halves.

Graphs showing the standard of performances of the students during the monthly musical evenings can be drawn. It will be found that the peak level of performance is reached during the concert given towards the close of the academic year.

### MUSICAL CHARTS

*Charts*, explanatory of the following topics can be prepared:—

1. *Notation chart*. Containing the various signs and symbols used in South Indian musical notation, including the signs used to denote the

shadangas, shodasangas, laghu jatis and gamakas along with brief explanations.

2. *Diagram of a musical stair.* The idea of ārohana and avarohana and generally the idea of the rise and fall of pitch can be impressed on pupils' minds with the aid of this diagram.

3. *Veena finger-board (dandi) charts.* It is enough if the right half of the finger-board beginning with the tara sthayi shadja fret and going up to the ati tara sthayi shadja fret comprising thirteen svarasthanas, (inclusive of the ati tara sthayi shadja) is drawn for (a), (b) and (c).

(a) *Suddha svara chart.* Here, the frets representing the suddha svaras are, shaded and the rest left blank.

(b) *Vikruti svara chart.* Here the frets representing the vikruti svaras are shaded and the rest left blank.

(c) *Mela svara chart:* showing the varieties of notes taken by the melakartas. Here, those squares which stand for the svaras taken by the given melakarta are alone shaded and the rest left blank. For instance, if Mayamalavagaula is intended to be shown, the squares representing, shadja, suddha rishabha, antara gandhara, suddha madhyama, panchama, suddha dhaivata, kakali nishada and tara shadja i.e. squares 1, 2, 5, 6, 8, 9, 12 and 13 (octave sa) are shaded and the rest left blank. Likewise if Kharaharapriya is intended to be depicted, the squares: 2, 5, 7, 9 and 12 will be left blank and the rest shaded.

(d) *Frequency chart,* showing the full finger-board of the Veena and the frequencies of the notes heard on the four strings over the 24 svarasthanas.

4. *Transilient scale chart:* showing the deleted notes in janya ragas.

Here again, two sets of eight squares (for the 8 notes, inclusive of the octave note) are drawn. One set stands for the ārohana and the other for the avarohana. Those squares representing the notes figuring in the raga are shaded and the rest left blank. Thus for example, the *ma* and *ni* squares are left blank in Mohana in both the ārohana and avarohana; in Kāmbhoji, the *ni* square alone is left blank in the ārohana and all the other squares are shaded in both the ārohana and avarohana. These charts not only help the pupils to get a clear conception of varja ragas, but also help them to see in a visual manner the audava, shadava and sampurna nature of Janya ragas.

The seven colours of the rainbow: violet, indigo, blue, green, yellow, orange and red may be assigned to the sapta svaras: *sa ri ga ma pa dha ni*

and used in the above chart. The idea of the varja svara is readily caught by the absence of the particular colour in the concerned square or squares.

5. *Sapta tala chart*: giving the constituent angas of the seven sulādi talas as also presumptions regarding their jātis.

6. *The 35 tala chart*: A, B and C: For details see the author's Practical Course in Karnatic Music, Book II (Tamil) or South Indian Music: Book II (English).

7. *Sthayi chart*: showing the five sthayis used in Indian music, arranged in the increasing order of pitch, with the svaras in notation.

8. *The seating plan of a school or college orchestra*.

9. Pictures of musical instruments and musical stone pillars.

10. Names of instruments figuring in school orchestras, percussion bands and pipe bands.

11. *Compass chart*: showing the compass of the principal concert instruments of India, arranged in the increasing or decreasing order of their compass.

The range in octaves *i.e.*, the number of octaves that could be performed as well as the range in absolute pitch can be indicated. Whereas the compass of the instrument will remain the same, its range in absolute pitch will vary according to the system of tuning adopted in the case of stringed instruments and according to the pitch of the fundamental note in the case of wind instruments like the flute and nagasvaram.

12. *Chart of the compass of the voice*, showing.

(a) The compass of the well trained adult voice.

(b) The compass of the voices of children.

The *tristhayi sārīram* (three octaves range) of illustrious singers of the past like Maha Vaidyanatha Iyer can be depicted. The range in absolute pitch of trained men's and women's voices, bass, tenor, alto and soprano can also be shown.

13. Chart giving the names of ragas common to Karnatic and Hindusthani system of music like, Mohana and Bhupali; Sriranjani and Bagesri; Suddha Saveri and Durga; Saveri and Jogiā.

14. Chart giving the names of Karnatic ragas found in other systems of music (Sankarabharana and the major diatonic scale; Kiravani and the harmonic minor scale; Gopriya and the whole tone scale).

15. Chart showing the difference between, (1) a plain note (suddha svāra) and a graced note (gamaka svāra), (2) two notes of identical



frequencies but differing in timbre, (3) two notes of identical frequencies and timbre, but differing in intensity, (4) two notes of identical frequencies timbre and intensity, but differing in length or duration.

16. An Indian melody presented in both the Indian (sargam) and Western (staff) notation; and a European melody presented in both the staff and sargam notation—showing thereby that it is possible to present a melody in either system of notation.

17. *Sangatis chart*, to show the gradual development of sangatis—whether they progress from the terminal part of the basic theme or from the initial part of the theme or whether they relate to a phrase in the middle of the theme. Such charts will visually show if the music of the last variation is totally different compared to the dhatu of the basic theme.

18. *Kolam charts*. For each Kolam (design), its name, the number of dots, lines and the appropriate music should be mentioned on the top. The skeleton of the Kolam, as represented by its dots alone along with the completed Kolam should find a place in each chart. In the completed Kolam, the plan of execution i.e., the course of the lines should be indicated by arrow marks. The arrow mark on the first line may be marked with the letter, (a) and the subsequent arrow marks, where necessary may be marked with the letters, b, c, d etc., in order to serve as a guide to the drawer of the Kolam. The duration of a Kolam is equal to the duration taken to put the dots and the time taken to draw the lines. Since the dotting as well as the drawing of lines is done to musical accompaniment, the total duration of a Kolam may be given in aksharakalas.

Where the time taken for singing the chosen piece exceeds the time taken for drawing the kolam by a few aksharakalas, the kolam may start in an *anagata manner* i.e., after the lapse of the requisite number of aksharakalas from the initial beat of the tala. If it is the other way about i.e., if the time taken for the Kolam exceeds the time taken for singing the music by a few aksharakalas, then the kolam may be given an *atita start*—starting in advance of the initial beat of the tala by the requisite number of aksharakalas or a fraction of an aksharakāla. The finishing of the kolam should synchronize with the conclusion of the music.

When bigger kolams are attempted, longer compositions like ragamalikas can be chosen for the purpose. In such cases, each section of the kolam should be completed along with each raga of the composition. Thus the kolam will have as many sections as the number of ragas in the ragamalika composition. If the time taken to draw one section of the kolam is equal to the time taken to sing one section of the ragamalika, then during the time the pallavi is repeated at the conclusion of a section,

the drawers of the kolam may take rest and start again at the commencement of the next section of the ragamalika. There should be a check at each stage so that one can locate wherein mistakes if any arose.

Figures of flower pots, vases and pitchers can also be drawn on paper or blackboard to the accompaniment of some rhythmic music.

In addition to Kolams being drawn by individuals to the accompaniment of music, the teacher may give training to groups of pupils 8 or 12 in number, to draw Kolams to the accompaniment of music. In such a case the pupils stand in a line one behind the other facing the blackboard and as the music starts, the first pupil marches towards the blackboard, in conformity to rhythm, draws her part of the Kolam and retires back to the last place in the line. The second pupil then marches to the blackboard, continues the Kolam and after finishing her part retires similarly and so on until the last pupil completes the Kolam. The resumption of her place by the last pupil must synchronize with the conclusion of the music.

The work allotted to each pupil *i.e.*, the number of dots or lines (straight lines or curved lines) will be equal to the sum of the number of dots and lines or movements divided by the number of pupils forming the group.

Two Kolams can be drawn on a broad blackboard simultaneously by two groups of pupils in this manner. Such exercises when done accurately not only give delight to the audience but also develop in the participants, a sense of responsibility and co-operation and also develop in them powers of memory, concentration, alertness and *laya jnanam*.

Bigger Kolams, if chosen, may be completed by the pupils in 2, 3 or 4 rounds.

Film versions of Kolams drawn to the accompaniment of music in the manner mentioned above will be very instructive.

19. *Chart* giving the names of Royal Patrons, composers, musicians, and lakshanakāras, along with their dates, provinces over which they ruled and details relating to their works.

20. *Genealogical charts* of famous lakshanakaras, composers and musicians.

21. *Sishya parampara chart*: showing the lines of disciples of eminent composers like Tyagaraja.

22. Plan of an opera house and a concert hall.

23. *Charts*: showing the classification of musical instruments, musical forms and ragas.

24. *Charts*: showing the relative duration of the various sections of (1) raga alapana—akshiptika, raga vardhani, sthayi and makarini (2) pallavi.

25. The *suddha scale chart*, showing the notes which were styled *suddha svaras* in ancient period and in the South Indian and North Indian Systems of Music of the modern period.

26. *Charts* showing the notes that are met with in the cycles of fifths and fourths and also in the cycles of under-fifths and under-fourths. In the cycles of fifths and fourths, the progression is in the arohana krama or the ascending order of pitch. In the cycles of under-fifths and under-fourths the progression is in the avarohana krama or the descending order of pitch. The notes figuring in the cycles of fifths and under-fourths will be identical; likewise are the notes figuring in the cycles of fourths and under-fifths.

27. *Srutisthana chart*, showing the position of the 22 srutis on the musical scale. The ten twins of srutis separated by a comma or pramaṇa sruti can be visually seen in this chart.

28. Charts illustrating the results of the experiments with the Dhruva vina and Chala vina carried out by Bharata.

29. Chart showing the notes of the harmonic series up to the 16th harmonic in the different octaves.

30. *Raga-rasa chart* containing the names of ragas which are useful for:—

1) depicting a particular rasa; 2) depicting plural rasas.

31. Ragas useful for composing mangalams, and ragas useful for varnana or description and ragas useful for being sung in the ragamalika section of a pallavi can also be shown separately.

32. *Raga Gana Kala Chart*, showing (1) the ragas to be sung during sunrise and sunset (2) the ragas which are to be sung during the different parts of the day and night in order, and (3) the ragas which can be sung at all times.

33. Illustrations explanatory of the Vina through the ages.

34. Illustrations explanatory of the Ramayana Kirtanas of Tyagaraja like *Entani ne varnintunu* (Mukhari).

35. Charts showing the seating plan of the performers of different types of concerts—the chinna melam, periya melam, Kathā Kālakshepam, Kathakali, Bhajana and the Kachcheri.

36. Illustrations of sculptures and reproductions of paintings which are of interest from the point of view of musical iconography.

37. Charts giving sets of model programmes for kachcheries and dance recitals.

38. Charts giving lists of class-worthy songs for different classes.

39. Svara graphs of vakra ragas like Kokiladhvani and Chenchukambhoji popularised by Tyagaraja.

40. Charts showing the relative duration of different musical forms; thus Namavali will be the form of the shortest duration and Ragamalika, the form of the longest duration.

41. The arohana-avarohana graphs of ragas showing the notes on which one can rest and develop alapanas. Such notes can be rounded and shown. Thus *ga* and *pa* are resting notes in the Sankarabharana raga.

42. Similar graphs showing the nyasa svaras (major and minor) and amsa svaras can be prepared.

43. Charts showing the relative compass of the different musical forms; thus the range of some Divyanama kirtanas and folk melodies is just half an octave; whereas there are lakshana gitas and prabandhas extending to two and a half octaves and three octaves.

44. A chart showing the relative duration of the avartas of the 108 talas in matra kala.

45. Charts showing the musical level of the audiences of different sabhas can be prepared from the lists of concert programmes given therein.

46. Diagrammatic representation of that part or stage of a raga alapana known as the *arohana sthayi* and *avarohana sthayi*.

#### MUSICAL MAPS

The musical map of a country shows the important seats of music and the places wherein her great composers lived and wrote those immortal compositions which are the pride of the people. The map also shows the places hallowed to the memory of great composers, places which contain musical academies, conservatoires and colleges, places noted for music festivals and places noted for the manufacture of musical instruments. In most cases, the seats of music were the capitals of countries or states, wherein the rulers, themselves musicians and genuine lovers of the art, attracted to their courts the musical talent of their times.

Seats of music are the brightest spots on the cultural map of a country. Therein lived the cream of the country's musical genius. Musicologists

and musical thinkers therein spent their time, discussing problems relating to the theory and practice of music. New musical concepts were evolved, Ragas and talas were created and musical compositions composed to illustrate them. The literature on music was thus considerably enriched as a result of the activities of the best brains of the country. The concerts given in those seats were an aural feast to the audience. The vidvans constituted the bulk of the audience on such occasions and they invariably drew the best from the performers.

Seats of music may be classified from different points of view into:—

I. Present seats of music and Past seats of music.

Past seats can again be classified into:—

(a) Seats of the near past and

(b) Seats of the remote past.

II. Active seats, dormant seats and extinct seats.

III. Major seats and minor seats.

IV. Seats which naturally grew and seats which became such because of some circumstance or accident.

V. Seats of art music, sacred music, dance music and dance dramas.

If the history of Indian music is a record of continuous progress in the domain of both lakshana and lakshya, it is not to a small extent due to the uniform patronage extended to the art from early times by her Kings and Emperors, Rajahs and Nawabs, and Zamindars and Nobles. Their courts were adorned by eminent musicians and composers. The Rulers themselves were learned in the art and were able to appreciate genuinely the worth of the musical luminaries. Some of the Rulers were even anxious that they should be remembered by posterity as musicians. In some of his coins, Emperor Samudragupta is depicted as playing on the Veena. Yoga Narendra Malla of Palem had the title "Sangitarnava Paraga" inscribed on his coins. Rajahs like Serfojee (1798-1832) got eminent composers to compose musical compositions in his praise.

The musical map of South India has certain distinctive features. It has many bright spots. Places of musical importance from every point of view are found here. Most of her Rajahs and Zamindars were liberal patrons of music. Works like *Svaramelakalanidhi*, *Sangita Sudha* and *Sangita Sampradaya Pradarsini* and monumental compositions like the 72 *Melarāgamālīka* of Maha Vaidyanatha Iyer and the 108 *Raga tāla Mālīka* of Ramaswami Dikshitar owe their origin directly or indirectly to munificent patronage. Madras has the distinction of being the only place in South India which, not being the capital of a State or Zamindary, became

an important seat of music during the 18th and 19th centuries. Many prominent composers and musicians of the last century took up their residence in this capital city.

The following 12 maps, illustrative of various points of interest relating to Indian music in general and South Indian music in particular may be prepared:—

Map I showing the principal seats of music during the 17th, 18th and 19th centuries and the relative number of lakshanakāras, composers and musicians that lived in those places. Places claiming five and less may be represented by a single sign. Plural signs of the same type indicate that as many composers or musicians lived there. For the purpose of the map, only important composers and musicians need be reckoned.

The seats of music can be shown by coloured portions on the map. Although we say that Travancore and Mysore were seats of music, only the capitals of those provinces and a small area around them need be coloured and shown because the musicians or composers were attached to the court and lived either in the capital itself or in the neighbourhood. From the signs present in the coloured portions, one can find out whether a place was noted for composers or musicians or patrons.

It may be pointed out here that persons known to musical history fall under seven classes:—

1. Lakshanakāras, like Sārṅgadeva, who wrote standard works.
2. Composers, like Purandara Das, Bhadrachala Ramadas and Tyagaraja.
3. Musicians like Shatkāla Govinda Mārar and Coimbatore Raghava Iyer, *i.e.*, who are remembered by posterity only as musicians of outstanding eminence.
4. Commentators like Abhinavagupta who wrote valuable commentaries.
5. Patrons.
6. Inventors of musical instruments and musical devices.
7. Originators of particular styles or technique of play.

This division is not, however, mutually exclusive. A Lakshanakāra like Venkatamakhī was also a composer. A composer like Ramnad Srinivasa Iyengar was also a brilliant performer.

In the case of persons of dual greatness that aspect under which posterity would prefer to remember them is reckoned for the purpose of this map. For example, Patnam Subramanya Iyer, though a brilliant performer will be remembered by posterity as a good composer.

Most of South India's composers, musicians and lakshanakāras lived in Tanjore. On account of this fact, this District will appear as the brightest and the most musical spot on the map.

The principal seats of music of South India during the last three centuries are given below. The names of the prominent musical figures that adorned those seats either as Samasthana vidvans or otherwise are given under the respective seats. Of the seats of music in South India, Tanjore has continued to be a prominent seat of music from the beginning of the 17th century. Places like Ramnad and Ettayapuram became seats of music only in the early 19th century. The Maharajahs, Rajahs or Zamindars of the places mentioned below (excepting Madras) were all patrons of music and some of them became good performers and composers.

1. *Bobbili*: Nandigama Venkanna Garu and Bobbili Kesavayya.
2. *Ettayapuram*: Baluswami Dikshitar, Subbarama Dikshitar and Ramachandra Bhagavata.
3. *Karvetnagar*: Govindasamayya and Kuvanasamayya.
4. *Madras*: Paidala Gurumurti Sastri, Vina Kuppayyar and his son Tiruvottiyur Tyagayyar, the Singaracharlu brothers. Venu and A. M. Chinnaswamy Mudaliar (the author of "Oriental Music in European notation"). Of the mofussil musicians who later took up residence in Madras may be mentioned, Patnam Subrahmanya Iyer, Pattabhiramayya and Pallavi Seshayyar. The well-known patrons of music, viz., the Manali Mudaliars and Kovur Sundara Mudaliar stayed in Madras.
5. *Mysore*: Mysore Sadasiva Rao, Lingaraj Urs, Savyasāchi Iyengar, Vina Seshanna and Vasudevachar.
6. *Pudukottai*: Vina Subbukutti Ayya, Dolak Nannu Mia and the brothers, Kannusami Rao and Chittusami Rao.
7. *Ramnad*: Kunnakkudy Krishnier and Ramnad Srinivasa Iyengar.
8. *Sivaganga*: Peria Vaithi, Chinna Vaithi and Kavi Kunjara Bharati.
9. *Tanjore District*: Adiyappayya, (Pachchimiriyam), Anayya, Annaswamy Sastri, Arunachala Kavirayar, Ayyaval, Bodhendra Sadguruswami, Giriraja Kavi, Varahur Gopala Bhagavata, Gopala-krishna Bharati, Govinda Dikshitar, Govindasivan and Sabhapati, Jagannatha Bhutgoswamy, Kalasti Iyer, Krishna Bhagavata, Tirukodikaval Krishnayyar, Kuppuswamiyah, Marimuttu Pillay; Muthuswamy Dikshitar, Muthu Tandavar, Narayana Tirtha; Pallavi Duraisami Iyer, Pallavi Gopalayyar, Pallavi Somu Iyer; Talargambadi Panchanatha Iyer, Papanasa Mudaliar, Vina Perumal-

ayyar, Ponnayya and his brothers, Raghunatha Naik, Ramaswamy Dikshitar, Ramaswamy Sivan and Maha Vaidyanatha Iyer, Muvvalur Sabhapati Iyer, Sarabha Sastri, Rattai Pallavi Sivarama Iyer, Sobbanadri, Vaidiswarankovil. Subbarama Iyer; Subbaraya Sastri, Syama Sastri; Tulajaji Maharajah (author of Sangita Saramritam), Tyagaraja, Venkatamakhi, Venkataramanayya, (Sonti), Venkatarama Sastri, (Merattur), Venkataramanayya, (Inupachanigelu), Venkatasubbayyar, (Manambuchavadi), Venkatasubbayyar, (Sonti), Virabhadrayya; Vedanayakam Pillai.

10. *Travancore*: Swati Tirunal, Parameswara Bhagavatar, Nilakanta Sivan, Vina Kalyanakrishnier, Kshirabdi Sastri, Meruswamy, Shatkala Govinda Marar and Vadivelu.
11. *Udayarpalayam*: Yuvaranga Bhupati and Ghanam Krishnayyar.
12. *Venkatagiri*: Some eminent dancers adorned the samasthanam.
13. *Vijayanagaram*: Ananda Gajapati, Gururayacharyulu; Suryanarayana Sastrulu and Venkataramana Das.

A number of prominent musicians and composers lived also in places other than those referred to above. As examples of such luminaries may be mentioned:—

Brahmananda Paradesi, Coimbatore Raghava Iyer, Karur Devudu Iyer; Ghanam Sinayya; Kshetrayya; Veena Nilakanta Sastri; Shatkala Narasayya, Parimala Ranga, Sarangapani; Dharmapuri Subbarayar; Wala-japet Venkataramana Bhagavatar.

Map II showing the places which were birth-places of famous composers and musicians:—

1. Dindubilvam or Kindubilvam of Jayadeva.
2. Ettiyapuram, of Subramanya Bharati.
3. Kancherla in Nelakondapalle, birth-place of Bhadrachala Ramdas.
4. Kayittar in Tinnevely District, the birth-place of Paidala Gurumurti Sastri.
5. Mudikondan, the birth-place of Gopalakrishna Bharati.
6. Muvva in Krishna District, of Kshetrajna.
7. Neykkarappatti of Pallavi Seshayyar.
8. Perungarai, of Kavikunjara Bharati.
9. Purandaragada, of Purandara Das.
10. Ramamangalam, of Shatkala Govinda Marar.
11. Tallapakam, of Tallapakam Chinnayya.
12. Tillaiyadi, of Arunachala Kavirayar.



13. Tirukkunnam, of Ghanam Krishnayyar.
14. Tiruvarur, of Tyagaraja, Muthuswamy Dikshitar and Syama Sastri.
15. Tiruvasanallur, of Sadasiva Brahmendra.
16. Tiruvottiyur, of Vina Kuppier.
17. Trivandrum, Svati Tirunal.
18. Vaiyacheri, of Maha Vaidyanatha Iyer.

Map III showing the places which contain Samādhis of great composers.

1. Govindapuram, which contains the Samadhi of Bodhendra Sadguru-swamy.
2. Nerur—Sadasiva Brahmendra.
3. Tiruppunturutti—Narayana Tirtha.
4. Tiruvayar—Tyagaraja and Sonti Venkataramanayya.

Map IV showing places connected with the life-history of Tyagaraja:—  
*Kakarla* in Kurnool District, the home of his remote ancestors, and who later migrated to the south.

*Tiruvārur*, the place of his birth.

*Tiruvayār*, where he had his musical training and spent the major part of his life. His Samadhi is also here.

Conjeeveram, Madras, Kovur, Tirupati, Tiruvottiyur, Walajapet, Sholinghur, Lalgudi, Negapatam and Srirangam, the places visited by him in the course of his pilgrimage and wherein he sang songs in praise of the local deities.

*Puttur*, the place where the dead person was brought back to life.

*Tanjore*, wherein the Eka pita Vighraha, worshipped by him, is still kept.

The tour plan of his pilgrimage can also be indicated on the map.

Map V showing places connected with the life-history of Syama Sastri:—

*Cumbum*, the home of his remote ancestors.

*Conjeeveram*, the place where Bangaru Kamakshi was installed by Brahma in early times and from where the migration took place in 1566. The route of migration: Gingee, Udayarpalayam, Anak-kudi, Madapuram, Sikkil, Tiruvarur and Tanjore, and ultimately settling down in Tanjore in 1782 can also be separately shown.

*Tiruvārur*, the place of his birth.

*Tanjore*, the scene of contest between him and Bobbili Kesavayya.  
The place where he lived and died.

*Negapatam*, the scene of contest between him and Appukutti nattuvan.

*Pudukottah*, the temple where he got the suggestion that he must compose songs in praise of the deity Minakshi of Madura.

The shrines at *Conjeeveram*, *Madura* and *Negapatam* and in praise of whose Deities he has composed songs.

Map VI showing places connected with the life-history of Muthuswami Dikshitar.

*Tiruvārur* the place of his birth and where he lived mostly.

*Manali*, to which he went along with his father.

*Benares*, where he stayed as a disciple of Chidambaranatha Yogi.

*Tiruttani*, the place at which he got the Darsan of Sri. Subrahmanya and began to compose.

Pancha linga sthalas and other places in praise of whose Deities he has composed some of his best pieces.

The place near Ettiyapuram where he sang the Amrita varshini song and brought down rain.

*Ettiyapuram*, the place where he spent his last days and passed away.

Map VII showing places noted for music festivals:—

*Tyagaraja* festivals are celebrated in Tiruvayar, Madras, Conjeeveram,

Nellore, Masulipatam, Tanjore, Srirangam, Madura, Palghat, Wala-japet, Conjeeveram, Hyderabad, Bombay and Mysore.

*Nerur*, festival of Sadasiva Brahmendra.

*Tiruvasanallur*, festival of Ayyaval.

*Govindapuram*, festival of Bodhendral.

*Marudanallur*, festival of the pontiff of the Mutt.

*Tiruppunturutti*, festival of Narayana Tirtha.

Map VIII showing places noted for the performance of (a) *Nritya Nāṭakas* (dance dramas)—Kuchipudi (Kistna District) and Merattur, Uttukadu, Sulamangalam, Saliyamangalam, Nallur and Devapperumalnallur in Tanjore District; and (b) *Kuravanji Nāṭakas* (folk dance dramas) in Courtallam and Tanjore.

In Tanjore, the *Sarābhendra Bhupāla Kuravanji Natakam* has continued to be staged during the Annual Festival in the Big Temple for more than a century. The *Pallakku Natakam* in Telugu by Shahji Maharajah

has continued to be staged in the Tiruvarur Temple for more than two hundred years. The temple at Cheyyur (Chingleput District) is noted for the performance of *Sarva vadyam*.

Map IX showing places which contain sculptures or paintings of interest from the point of view of musical iconography:—

1. Pudukkottai and Tirumayam which contain musical inscriptions.
2. Humpi, Tadpatri, Madura, Tinnevely, Suchindram and Trivandrum which contain musical stone pillars.
3. The temple in Krishnapuram, in Tinnevely District which contains images of resonant stones and the temple in Dārāsūram at the entrance to which are steps of resonant stones at the basement of the balipeetam.
4. Chidambaram, which contains in its gopurams sculptures of images in dance poses.
5. Sculptures depicting girls playing kolattam are seen in the temples at Perur, Avadayarkovil and Rameswaram.
6. In the frescoes at Ajanta are depicted concert parties and dance parties.

Map X showing the places wherein great compositions were either given their premier publicity (*அரங்கேற்றப்படி*) or were dedicated to (a) the Deities of the place or (b) to Patrons who lived in that place.

Places.	Remarks.
Strirangam	Arunachalakkavirayar's <i>Rama Natakam</i> was given its premier publicity in this temple at the spot where Kambar, many centuries before him, gave publicity to his Ramayana.
Varahur	It was here that Narayana Tirtha completed his <i>Krishna Lila Tarangini</i> and gave publicity to it.
Manali	The place wherein Ramaswamy Dikshitar completed his monumental composition the 108 Raga tala malika.
Tanjore	The place where Maha Vaidyanatha Iyer, completed his masterpiece the 72 <i>Melaragamālīkā</i> .
Doulatabad	Where the <i>Sangita Ratnakara</i> was written by Sarngadeva.

Ettiappuram .

The place where the *Sangita Sampradaya Pradarsini* was written and printed in 1900.

In the same map, can be shown places which were scenes of historic music contests—such places being marked with an asterisk:—

Name of the Place	Participants in the contest
*Tanjore	Syama Sastri and Bobbili Kesavayya
*Madras	Maha Vaidyanatha Iyer and Venu
*Ramnad	Maha Vaidyanatha Iyer, Patnam Subrahmanya Iyer and Kunnakkudi Krishnayyer
*Trivandrum	Maha Vaidyanatha Iyer and Coimbatore Raghava Iyer

Map XI showing the important sthalas in praise of whose deities composers have sung songs:—

*Anantasayanam* (Trivandrum).

Bhadrachalam, Cheyyur, Chidambaram, Conjeeveram, Kalahasti, Kovur, Lalgudi, Madras, Madura, Negapatam, Sholinghur, Srirangam, Tanjore, Tirupati, Tiruttani, Tiruvanaikkaval, Tiruvannamalai, Tiruvarur, Tiruvayar, Tiruvottiyur, Trichinopoly, Trivellore, Udayarpalayam, Vaidisvaran Kovil, Varahur.

Map XII showing the places which—

(1) were venues of music conferences (Chidambaram, Madras, Palghat, Tanjore, Trivandrum).

(2) have music colleges (Chidambaram, Madras, Trivandrum, Vijayanagaram)

(3) have gana sabhas (Bangalore, Cocanada, Conjeeveram, Cuddalore, Dindigul, Hyderabad, Kolar Gold Fields, Madras, Madura, Nellore, Palghat, Tanjore, Tirupattur, Trichinopoly, Trivandrum).

(4) are noted for the manufacture of musical instruments (Madras, Mysore, Tanjore, Trivandrum, Vijayanagaram.)

Musical maps of North India and an all-India musical map can be prepared to illustrate visually the points mentioned above. The following places of musical importance should find a place on such maps:—

Allahabad, (venue of annual music conference; seat of the Prayag Sangit Samiti—The University has a music department).

Baroda, (seat of the first all-India music Conference).

Benares, (venue of all-India music Conference—The University has a music department.)

Bombay, (Gandharva Maha Vidyalaya).

Calcutta, (has music institutions).

Delhi, (has a gana sabha).

Gwalior, (contains the tomb of Tan Sen).

Kindubilvam, (the birth-place of Jayadeva)

Lahore, (has a music college).

Lucknow, (Marris College of Hindustani music--venue of all-India music conference. Noted for the manufacture of musical instruments).

Miraj—noted for the manufacture of tamburas.

Navadvipa—noted for the festival of Jayadeva.

Rampur—noted for the manufacture of musical instruments.

Simla, (has a gana sabha).


These aids to the teaching of music may be classified as follows:—

1) Charts; 2) Scale graphs; 3) Musical maps; 4) Pictures of musical instruments and concert parties; 5) Portraits of musicians and composers; 6) Illustrations pertaining to musical iconography; 7) Devices like the Mode-shift-ton or the Graha bheda pradarsini and 8) Text-books.

Lantern slides for all the above pictorial devices may be prepared and lectures delivered with their help. If there are companies which have films relating to concert parties and musical instruments, they may be invited to give an exhibition of such films. Many pupils learn things more satisfactorily and quickly through visual methods than through aural methods.

\* \* \* \* \*

Explanations for the symbols used in the musical map on the next page:—


 Places containing musical inscriptions.


⊕ Lakshanakāra

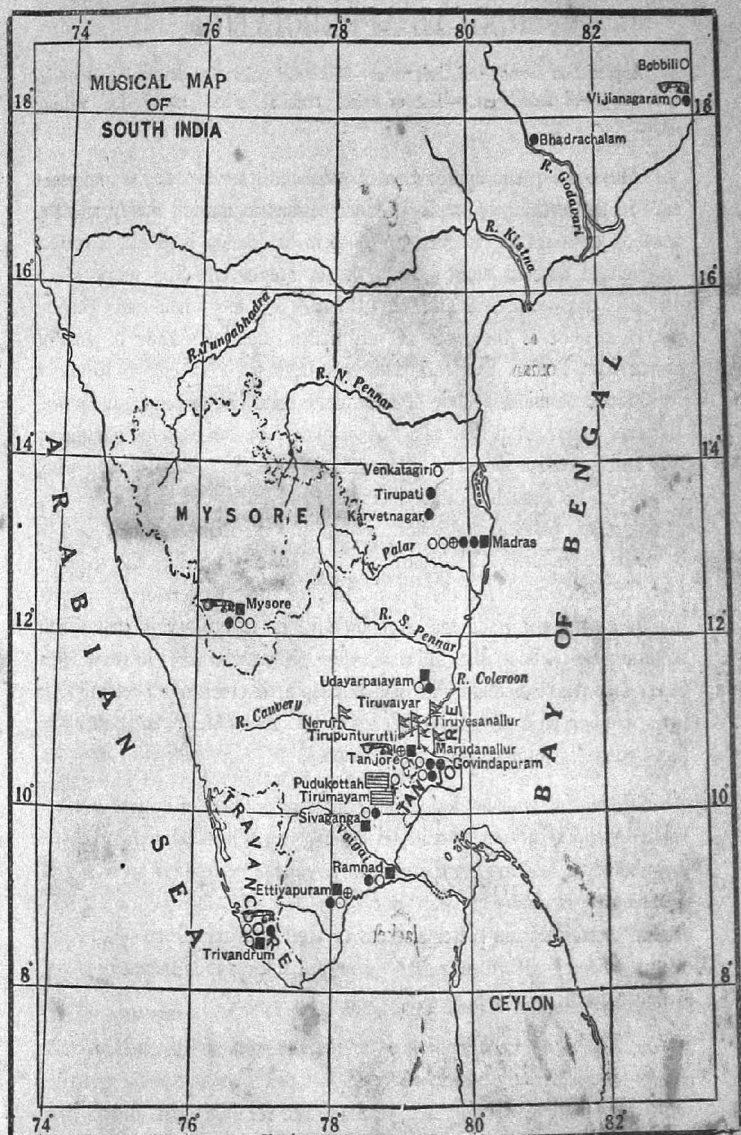
○ Musician

● Composer

■ Patron

 Places noted for music festivals.

 Places noted for the manufacture of musical instruments.



An enlarged map of the Tanjore District can be separately prepared. This will enable students to appreciate better the musical importance of the place.

## CHAPTER VII

### MUSICAL APPRECIATION

Appreciation lessons and their value—Hints and points for developing appreciation essays—A model essay—List of select classical pieces useful for writing appreciation essays.

Musicianship and appreciation of good music are two of the important aims in the teaching of music. Graded lessons in musical theory and the teaching of songs of recognised merit help to develop in pupils a correct and refined taste in music. Songs of an inferior type and songs which are not class-worthy, should be avoided as they tend to corrupt the taste. Just as the study of jurisprudence and the study of ancient Hindu Law, Roman Law and Justinian's Institutes, help one to acquire a legal frame of mind, a study of musicology helps one to acquire a musical frame of mind. A person who may not know an ounce of musical theory may still become a successful performer or singer, just like a person who, without going through a course in Politics and Public Administration, may become a successful administrator. But such a musician cannot be said to be *musically cultured*. The study of musical theory provides the requisite scientific background for the practice of the art. It develops a respect for art canons and tradition. A knowledge of musicology is well worth acquiring for its own sake. It enables the person who takes to music as a career to perform or teach with self-confidence; it gives him a feeling that he is standing on a surer and firmer ground. A knowledge of musicology helps others to improve their aural vision.

Side by side with musical studies, the pupils' power of critical observation and critical hearing should be developed. While attending concerts they should be told to note the places wherein the performers go wrong in kalapramana, ragabhava or sruti; they may also note when, during a solo display, the mridangam player slackens or accelerates the tempo just to suit his convenience. When in gardens or on hill sides, pupils should be asked to find the notes given by singing birds.

Reading of appreciation essays on the compositions of classical composers, followed by the recital of the chosen pieces, is one of the effective means of developing in pupils a genuine taste for high-class music. For the purpose of appreciation the language of the piece matters little, since the important factor is the musical setting or construction of the piece.

The teacher can give appreciation lessons once a fortnight. He can assemble for this purpose two or three classes together. The song chosen

should be slightly above the standard of the class, yet not so high as to be beyond their comprehension. He should sing or play the piece first and then read the essay, illustrating the important points with the singing or playing of relevant portions of the piece. The essay should be written in the language of the pupils. When the essay is finished, he can sing or play the whole piece once again. The teacher will notice that the pupils' faces brighten up as they listen to the music and the essay. If the pupils evince a desire to learn the piece, he may teach it. He should see that they learn the piece correctly. If necessary he may delete some of the more difficult passages.

Suitable compositions for essays must be thought out by the teacher early in the year. Care and attention should be bestowed by him in the preparation of these appreciation essays.

When necessary, the music teacher can use a gramophone record of a classical piece in the appreciation class.

In colleges and training schools, students should be asked to write appreciation essays. After explaining the general scope and purpose of these essays, the lecturer should deal with the points and hints given below for preparing these essays. He can prepare two or three model essays himself and read them for the guidance of his students. The choice of musical compositions for the essays can be left to the students themselves. (A select list of classical compositions furnishing adequate material for developing appreciation essays is given at the end of this chapter). A programme relating to the compositions on which essays will be read, the names of students who will prepare them and the dates and hours allotted for them should be prepared beforehand. Although each student will concentrate only on the composition allotted to or chosen by him he should also come prepared with notes relating to the compositions on which other students will be reading essays. As an essay is being read, the other students in the class should listen to it carefully and note the mistakes with a view to pointing them out after he has finished. When the reading of the essay and the rendering of the piece are over, the lecturer should invite comments and criticisms concerning the essay and the performance. The lecturer can round off the period with his own remarks. While the reading of the essay and the rendering of the piece may occupy some 20 to 25 minutes, about 20 minutes may be set apart for the remarks from students and the rest of the hour utilised by the lecturer. The appreciation hour will be found from experience to be one of the most lively hours in the teaching of music.



The reader of an essay should begin by announcing the title of the piece chosen by him, and its raga, tala, language and composer. At an apt place in the course of the reading of the essay, he should give the suddha sahitya of the piece (not sing it), phrase by phrase and follow it up with its meaning.

The errors that students should avoid in appreciation essays are:—

1. Furnishing of irrelevant details—like a long discourse on the greatness of music.
2. Dilating on the lakshana of the raga or the biography of the composer of the piece.
3. Paucity of points.
4. Points which ought to come under one head being presented under another head.
5. Faulty language.
6. Repetition of the same statement at more than one place.
7. Giving incorrect meaning for the song.
8. Inaccurate pronunciation of the words of the song.
9. Reading the essay at breakneck speed.
10. Want of a good conclusion.
11. Faulty rendering of the piece chosen.
12. Getting needlessly excited while reading the essay and performing the piece.

Merits to be noticed in such essays are:—

1. Whether the essay is well written and detailed.
2. Whether all the points are properly marshalled and arranged in a cogent manner.
3. Whether the rendering of the piece is done with a confident tone.
4. Whether sruti suddha and laya suddha are maintained throughout.

When during a year all the students have finished reading their essays, the lecturer can classify the essays read under the heads: excellent, good, average and poor and communicate the same to his students.

#### HINTS AND POINTS FOR DEVELOPING APPRECIATION ESSAYS

The points or statements mentioned below cannot apply or hold good in the case of every composition. Of the 161 points given below only those which are relevant to the selected piece should be chosen and the essay

developed. According to the piece chosen, the statements have to be suitably modified, recast or changed and utilised in the essay. Well-known compositions are cited as examples under each head to illustrate the several points. Kritis, padas and ragamalikas of classical composers and tana varnas of an advanced nature are fit compositions for developing appreciation essays.

An appreciation essay should be well thought out and carefully planned. It should be elaborate. It should not be written in an indifferent or haphazard manner. It should bear evidence of careful study and understanding of the piece.

An appreciation essay should have the following three divisions:—

1. Introduction, dealing with the general merits of the chosen composition and its place amongst other musical compositions in the same raga.
2. Body of the essay, dealing in a detailed manner with the merits of:—
  - (a) the dhatu or the musical construction of the piece; and
  - (b) the matu or the sahitya of the piece.
3. Other remarks and conclusion.

#### INTRODUCTION

1. This beautiful kriti in Sahana raga, Aditala is a scholarly composition, showing in bold relief the composer's creative talents (*Giripainela*).

2. It is the best piece that we have in Suddha Saveri (*Darini telusukonti*).

3. This is the brightest and the most splendid piece that we have in Shanmukhapriya (*Marjveredikkevarayya Rama*).

4. One of his brilliant and beautiful creations in Kalyani (*Kamalam-bam bhajare*).

5. A Kriti which reveals the maturity and richness of his musical conception (*Najivadhara—Bilahari*).

6. The composition is typically in his style and is truly suggestive of the rasa (draksha, nalikera or kadali as the case may be).

7. He (Tyagaraja) is the only composer to have attempted a number of pieces in this raga; this fact can be mentioned while writing on a Kriti of Tyagaraja in Sahana, Devagandhari, Atana or Arabhi.

8. This piece stands as a shining crystal in Kharaharapriya (*Kori sevimpa rare*).

9. It is his (Tyagaraja's) masterpiece in this raga (*Entarani tama—Harikambhoji*).

10. This is a composition occasioned by an incident in the life of the composer, Tyagaraja; Ex. *Nidhi chala sukhamā—Kalyani*.

The incident that occasioned the piece may be briefly referred to.

11. This composition belongs to the group of nine Kritis, entitled *Navaratnamalika* (*Saroja dala netri—Sankarabharana*).

12. *Na jivadhara—Bilahari* is a fairly long piece and takes about ten minutes to perform.

### DHATU OR MUSICAL SETTING

Note the following points:—

13. If the musical setting of the piece is simple as in *Undedi Ramu-dokadu—Harikambhoji* or complex as in *Koluvaiyunnade—Bhairavi*.

Note. In pieces characterised by a routine development of the dhatu, (Ex. *Nannu Palimpa—Mohana*) it is possible, after hearing the pallavi to anticipate the trend of the anupallavi; but in pieces characterised by a complicated development of the dhatu, such an anticipation is not always possible.

14. If the tune is short and crisp as in *Brova barama* (Bahudari) or is an elaborately developed one as in *O, Rangasayi* (Kambhoji).

15. If the dhatu of the piece is, generally speaking bright and catchy or dull and uninteresting.

16. If the musical construction of the piece is superb and contains many inspired touches of the raga as in *Doruguna ituvanti—Bilahari*.

17. If the music is characterised by an evenness of flow as in *Karubaru seyuvuru—Mukhari*.

18. If the musical frame-work of the song contains some embroidered patterns of music (*Chetulara—Bhairavi*).

19. Peculiarity if any in the musical construction or design of the kriti as in *Brochevarevare—Sriranjani*. The piece, *Chidambara Darisanama* (Mukhari) has an extended anupallavi; so also has the Varna "Ninnu kori" in Mohana of Pallavi Doraiswamy Iyer.

20. If the pallavi of the song is just a musical version of the arohana and avarohana of its raga; Ex. *Palukukanda chakkeranu* (Navarasakan-

nada); *Tatvameruga tarāma* (Ġarūdhavani); and *Ninnu vīna gati nak-kevarura* (Bālahamsa).

21. Changed versions of the dhatu, if any. (The Kṛiti *Jñanamosa-garada* was originally composed by Tyagaraja only in the Shadvidha-margini raga. Some musician who did not know the original tune, recast it in Purvakalyani and this metamorphosed version is now sung by some. In this changed version it will be found that the music of the Kṛiti, *Paripurna kama* (Purvakalyani) is substantially incorporated.

22. If in the rendering of the piece by later musicians, some touches suggestive of *desya* style have crept in; for example, in the rendering of the Kṛiti, *Nagumomu ganaleni* (Abheri) by a few musicians touches of Bhimpalas raga are noticed.

23. If the dhatu of the Kṛiti is entirely the composer's creation as for example *Ninnuvina namadendu*—Navarasakannada or if it is an adaptation of an earlier tune. The tune of the Bhairavi piece, *Mugattaikkattiya degam* is an earlier one and the composer, Papanasa Mudaliyar supplied only a beautiful sahitya to it.

24. If for a part of the dhatu of the piece, the composer was indebted to another composer, an earlier or a contemporary composer (Ex. for his Mukhari piece, *Epudukrupagalkunnu*, Patnam Subrahmanya Iyer was indebted to Tyagaraja's *Elavatara mettukontivo*, ...).

25. If the dhatu of the piece has been copied in whole or in part by contemporary composer or a later composer. (For example, compare the first pada of the charana of *Koniyadina napai* (Kambhoji) of Vīna Kuppaiyyar with the first pada of the charana of his Guru's composition *O, Rangasayi* in Kambhoji).

26. The compass of the piece (The compass of *Giripainela* and *Janani ninnu vīna* is full two octaves—from mandra madhyama to tara madhyama).

27. If the sanchara of the song is, for the most part confined to the tara sthayi (Ex. *Evarani nirnayincharina*—Devamrita varshini) or to the madhya sthayi (Ex. *Nadopasana*—Bēgada) or evenly distributed in the three octaves (Ex. *Giripainela*—Sahana).

*Rhythm and Tempo:*

28. If the piece is set in *chauka kala*, or *madhyama kala* or *druta kala* or in an intermediate degree of speed.

29. If a *chauka kala* piece, if it is adorned by *madhyama kala* passages in the *anupallavi* or *charana* or both.

30. If it is a madhyama kala kriti with a madhyama kala charana adorning it (Ex. *Yochana kamala lechana*—Darbar).

31. If the entire charana of the piece is set in madhyama kala (Ex. *Nipadamule*—Bhairavi and *Saragunapalimpa*—Kedaragaula).

32. If, with the exception of a few sangatis, the tempo of the piece is uniform right through as in *Chinna nade na* (Kalanidhi).

33. If the chosen piece is in Chapu tala (or Misra Eka tala) point out if the rhythmical scheme is of the routine type (3 plus 4) as in *Marivere gatiyevaramma* (Anandabhairavi) or if it is of the reversed (4 plus 3) type as in *Nirruvinagamari* (Purvakalyani).

34. The marga of the piece.

35. If the eduppu of the several sections is homogeneous as in *Kaddanavariki* (Todi) and *Merusamana* (Mayamalavagaula) or varying as in *Venuganaloluni* (Kedaragaula), *Inkadayaraleda* (Chakravakam) and *Birānavaralichchi* (Kalyani).

36. If the eduppu of any particular phrase in the song is worthy of note (*Akhandasachchidanandam* and *Uttunga kamaniya* in *Chintaya ma* (Bhairavi) and *Badivisaruchu kosaruchu* in *Giripainela* (Sahana).

37. If the eduppu of the pallavi gets altered while rendering it at the conclusion of the anupallavi and charana, on account of the extended or run-on character of the music of the terminal parts of these two sections as in *Marubalkakunnave mira* (Sriranjani).

38. If the chosen piece is in Desadi or Madhyadi tala, mention that it is also usual to reckon the piece in the Adi tala.

#### CONSTITUENT ANGAS:

39. If, besides the pallavi and anupallavi, the piece has one charana (*Chani todi teve*) or two charanas (*Manasu svadhinamaina*) or three charanas (*Bhavanuta*) or four charanas (*Svara raga sudharasa*).

40. If the selected song has plural charanas, the charana that is usually preferred while singing the piece in a concert. If a non-mudra charana is sung, the reason or reasons for its preferment. Usually in a kriti, the mudra charana is sung as in *Manasu svadhinamaina* (Sankarabharana); a non-mudra charana is preferred if it contains a fine theme for developing niraval and kalpana svaras, as for example, the phrase *Tambura chekoni* in the first charana of *Koluvamaregada* (Todi) or if it contains a fine idea, as in the first charana of the kriti, *Svara raga sudharasa* (Sankarabharana) or if it contains a theme which admits of a treatment after a

yati pattern, as the phrase *Bhāktula vagamrita panamu* in the first charana of the kriti: *Buddhirādu* (Sankarabharana).

In a concert all the charanas of a kriti are not sung, because the repetition of the same dhatu, two or three times over again will result in monotony. If the charanas are set in different dhatus, all of them have to be sung in order to give a complete picture of the dhatu of the composition. The listening effect will be incomplete if only a few of the charanas are sung in such cases. It has been the practice of some musicians to sing the mudra charana invariably in addition to the preferred charana. This practice is commendable and can be followed by all gayakas.

41. If the song has more than one mudra charana as in *Sadhinchene* (Arabhi) and *Raghuvamsa sudhambudhi* (Katanakutuhalam) the reasons for the same.

42. The length of the pallavi, anupallavi and charana in terms of padas and avartas. For this purpose only the length of the basic theme of each section is taken into consideration and not the sangatis. Thus the pallavi of the song, *Entānine varnintunu* (Mukhari) consists of four avartas. Also the total number of words occurring in the song.

The kriti *Akshayalingavibho* (Sankarabharana) is one of the long pieces that we have in chapu tala.

43. If the pallavi, anupallavi and charana are of the same length as in *Sarojadala netri* (Sankarabharana) or *Entarani tana* (Harikambhoji).

44. If the pallavi and anupallavi are of equal length and if the length of the charana is equal to the sum of the length of the pallavi and anupallavi Ex. *Sitapate* (Khamas).

45. If the pallavi, anupallavi and charana are of varying length; Ex. *Vānapiganapatim* (Hamsadhvani).

46. If the length of the anupallavi is less than that of the pallavi; Ex. *Santamu leka* (Sama).

47. The notes on which the pallavi, anupallavi and the charana commence and comment on them.

48. Suitable places in the piece for halts. The halts not only have a musical effect but also give some breathing space to the singers.

49. Eloquent pauses if any Ex. *Edutanilachite* (Sankarabharana). The pauses speak for themselves powerfully.

50. Appropriate themes in the song fit for developing both niraval and kalpanā svaras; or themes useful for developing kalpanā svaras alone.

As a rule, a charana set in a madhyama kala tempo, may furnish a fit theme for developing kalpana svaras but not necessarily a theme for developing niraval.

51. If the kriti is adorned with a chitta svara as in *Ivasudha nivanti* (Sahana).

52. If the chitta svara is concluded with a makutam as in *Nimadi challaga* (Anandabhairavi).

53. If the chitta svara is embroidered with patterns of rhythmic phrases as in *Sringara lahari* (Nilambari).

54. If the chitta svara is generally characterised by rhythmical liveliness as in *Pahimam Sri Raja Rajeswari* (Janaranjani).

55. If the chitta svara contains figured phrases as in *Intaparakelanamma* (Begada).

56. If the chitta svara has a significance from the point of view of the lakshana and history of the raga as in *Amba ni saranamu* (Anandabhairavi).

57. If the chitta svara is the composition of the composer of the piece as in *Endudagimado* (Todi), or if it is the contribution of a subsequent composer as in the case of *Mamava satatam* (Jaganmohini).

58. The length of the chitta svara in avartas; if the length of the chitta svara is slightly in excess of a whole number of avartas as in *Mamava satatam*, and the justification for the same.

If the pallavi starts in samagraha, the length of the chitta svara will be a whole number of avartas. If the pallavi starts in anagata graha, the total length of the chitta svara will be equal to a whole number of avartas, provided the chitta svara also starts at the identical graha. The length of the chitta svara will be in excess of a whole number of avartas when, the pallavi itself is set in anagata graha and the chitta svara starts in samagraha, as in the instance of the kriti, *Mamava satatam* (Jaganmohini.)

59. If the piece has a viloma chitta svara as in *Sadavinatasadare* (Revagupti).

60. If the kriti is adorned with a svara sahitya as in *Janani ninnu vina* (Ritigaula).

61. If the svara sahitya is the composition of the composer as in *Sri Paribasarathe* (Bhairavi) or if it is the contribution of a subsequent composer as in the case of *O Jagadamba* (Anandabhairavi).

62. If the kriti is adorned with a solkattu svara as in *Ananda natana prakasam*—Kedaram.

63. If the solkattu svara is the composition of the composer of the piece as in *Paribasaradhini* (Yadukulakambhoji) or if it is the contribution of a subsequent composer as in the case of *Sri Maha Ganapati ravatumam*—Gaula.

64. If the kriti is adorned with a madhyama kala sahitya and if so, the section or sections wherein it figures.

65. If the dhatu of the anupallavi is repeated in the charana, in full as in *Sri Raghukula* (Hamsadhvani) or in part, as in *O Rangasayi* (Kambhoji).

66. If the dhatu of some of the padas in the charana is the same as in *Vachama gocharame manasa* (Nitimati) and *Enduku dayaradura* (Todi); the significance of the identical dhatu of the padas.

67. If the piece is characterised by a non-repetition of the dhatu as in *Yochana kamala lochana* (Darbar), *Raga ratna malikache* (Ritigaula), *Eduta nilachite* (Sankarabharana), *Pahi sri girirajasute* (Anandabhairavi) and *Balagopala* (Bhairavi).

#### RAGABHAVA:

Note the following:—

68. The classical treatment of the raga (*Chetasri*—*Dvijavanti*).

69. The melodic entity and beauty of the raga being well brought out (*Mundu venakaniru*—Darbar).

70. In this raga of admittedly limited scope (Suddha saveri), Tyagaraja has presented to us a magnificent piece (*Darini telusukonti*).

71. The raga Karnataka byag lives through this single composition, (*Nenendu vetakudura*).

72. Originality in handling the rare raga Devamritavarshini, (*Evarani nirnayinchirira*).

73. Vivid presentation of the raga bhava is a marked feature of this piece: (*Ninuvinagati gana jagana*—Kalyani).

74. The piece is brimful of raga bhava (*Erari mata*—Kambhoji).

75. Khamas in its modern setting is seen in this kriti, (*Brocheva-revarura*).

76. Rare prayogas and visesha sancharas figuring in the piece; m g r r P (Begada) and P n m g (Kedaram) Ex. *Nadopasana* for the former, and *Ananda natana prakasam* for the latter.



77. Gamakas figuring in the composition and the phrases wherein they occur. Ex. The gamaka linam figuring in the opening phrase of the song *Palinchi Kamakshi* in *Madhyamavati*; the first avarta of the charana of the kriti, *Svararaga sudharasa* suggestive of the andolita gamaka.

78. Noteworthy points if any, in the gamakas figuring in the piece: For example, the full swing of the Rishabha occurring in the beat of the first drutam in *Nanomu palama* of the pallavi of *Najivadhara*—Bilahari.

79. Subtle srutis if any, figuring in the composition; for example, the opening bars of the anupallavi of *Koluvaiyunnade*—Bhairavi.

80. Controversy if any, relating to the raga of the piece (for instance the correct raga of the Kriti, *Rama nijeda* is *Dilipakam* and not *Kharaharapriya*).

81. The dignified flow of music; example *Kshira sagara sayana* (*Devagandhari*), *Minakshi memudam* (*Purvakalyani*) and *O Jagadamba* (*Anandabhairavi*).

82. The well-conceived nature of the dhatu makes it impossible for others to even think of improving it: Ex. *Evani mata* (*Kambhoji*) and *Nagumonu ganaleni* (*Abheri*).

83. How the raga, created by the composer shines splendidly in the composition; Ex. *Nagasvaravali* in *Sripate* and *Katanakutuhalam* in *Raghuvansisudham budhi*.

#### SANGATIS:

Note the following:—

84. The sections which contain sangatis and the number of sangatis in each section.

85. The beauty underlying their sequence—how each is a natural and logical development over the previous one; Ex. *Mohana Rama* (*Mohana*).

86. If the sangatis are well planned or progress in a haphazard manner.

87. If the sangatis progress from the end of the theme as in *Ninu juchi dbanyudaiti* (*Saurashtra*) or from the beginning of the theme as in *Vatapi Ganapatim*, or if they pertain to some phrase or phrases in the middle of the theme as in *Chetulara srungaramu* (*Bhairavi*).

88. If on account of the lengthened character of a particular sangati, the eduppu of the next sangati gets shifted to a later point on the avarta; as from  $\frac{1}{2}$  to  $\frac{3}{4}$  in one of the sangatis in the pallavi of *Chakkani raja*; such encroachments are seen in some rattai pallavis also.

89. If the last sangati is a completely or a substantially changed version of the basic theme (*Chakkani raja*—Kharaharapriya for the former and *Paridana michchite*—Bilahari for the latter).

90. If there is a special sangati for the pallavi intended for being sung at the conclusion of the anupallavi and charana (*Na jivadhara*—Bilahari).

91. Which sangati of the pallavi is sung at the conclusion of the anupallavi and charana—the last one as in *Paridana michchite* or the penultimate one, as in *Bhajana seyarada* (Nata) or some other sangati, or concluded with the last two sangatis as in *Chetulara srungaramu* (Bhairavi).

92. If the climax sangati is the last one or the penultimate one.

93. If the penultimate sangati is more complex than the last sangati as in *Najivadhara* (Bilahari).

94. If the piece is decorated with sets of sangatis as in *Cheraravademira* (Ritigaula).

95. If any of the ancient alankaras are incorporated in the sangatis as in *Najivadhara*, *Darini telusukonti* and *Nagumomu ganaleni*.

96. If the sangatis illustrate some of the varieties of tala prastara (Ex. *Enduko бага teliyadu*—Mohana).

97. Are the sangatis illustrative of the varied aspects of the raga bhava as in *Bhavanuta* (Mohana) and *Ninu juchi* (Saurashtra) or do they serve to emphasise the latent meanings in the sahitya as in the anupallavi of *Vinanasakoni yunnanura* (Pratapa varali).

98. If the sangatis figuring in the composition are the creations of the composer himself or are the contributions of a later composer (for instance the sangatis for *Vatapi ganapatim* (Hamsadhvani) and *Chintayama* (Bhairavi) are the contributions of Maha Vaidyanatha Iyer).

99. In the case of sangatis composed and introduced in a piece by others, if such sangatis fit harmoniously into the piece (Ex. the sangatis tacked on to the pieces: *Vatapi ganapatim* (Hamsadhvani) and *Chintayama* (Bhairavi) by Maha Vaidyanatha Iyer; or if they go contrary to the spirit of the piece as in the instance of sangatis, now introduced and sung to the kriti, *Brovavamma* (Manji) by some.

100. Any specially noteworthy feature of the dhatu; for example, the long karvai on the Panchama (sustaining on the note) at the commencement of the piece: *O Jagadamba* (Anandabhairavi).

## MATU or SAHITYA:

Note the following points:—

101. If the matu contains few words or a profusion of words or if the number of words is just normal. Fewness of words is the characteristic feature of *Koluvaiyunnade*—Bhairavi; whereas the opposite is the case with the Athana piece, *Vachamagocharunda ni*. Kritis like *Sujana jivana* and *Chinna nade na* have just the normal number of words in their sahityas.

102. Does any part of the sahitya of the song admit of a figurative treatment? For example, in the Kharaharapriya piece, *Rama ni samanamevaru*, there is the possibility of rendering the pallavi as *Samanamevaru*; *Ni samanamevaru* and *Rama ni samanamevaru* (srotovaha yati pattern). Another example is: *Aniba para devate* (Rudrapriya)—*Devate*, *Para devate* and *Amba para devate*.

*Rhetorical Beauties*: Note the following:—

103. If the srotovaha or the gopuchcha yati is noticed in any part of the sahitya. Good examples are: *Tyagaraja yoga vaibhavam*—Anandabhairavi; *Sri Varalakshmi namastubhyam*—Sriraga; and *Mayetvam yahi*—Sudhatarangini.

104. If antya prasa is present in the sahitya as in *Siva siva sivayana rada*—Pantuvareli.

105. If anuprasa is present in the sahitya as in *Ela ni daya radu*—Athana.

106. The recurrence of the same phrase at the commencement of each avarta or pada (*Nivu leka* in the charana of *Narada gana lola* (Athana) and the word *graha* in *Grababala memi* (Revagupti) and the word *manasa* in *Manasa vrudha* (Abhogi).)

107. Sabdalankaras and Arthalankaras, if any.

108. Rhetorical interrogation (*Nidhi chala sukham*).

109. Similes and metaphors, if any in the sahitya (*Nayedavanchana*—Nabhomani); *Enta muddo*—Bindumalini and *Chakkaniraja* (Kharaharapriya).

110. Proverbs or popular sayings, if any, in the sahitya (*Chalakalla*—Arabhi).

111. If a particular word is used in more than one sense (*Telisi Rama chintanato*—Purnachandrika and *Mal maruganai*—Bilahari).

112. If the exigencies of yati or prasa necessitate the splitting up of any word or words in the sahitya

113. If the yati occurs after a regular pause as in *Marubalka kunnave-nira*, *Palinchi Kamakshi* and *Vinanasa koni* or otherwise.

114. If the yati syllables are identical or like-sounding; likewise if the prasa letters are identical or like-sounding.

115. If the sahitya, generally speaking is highly decorative as in *Mayetvam yahi*.

116. Solkattu sahityas if any, present (*Sri Ganapatini*—Saurashtra).

117. Language and diction—If all the words are sweet-sounding or if some of them are pedantic, harsh or unpleasant.

118. If the sahitya is characterised by a natural flow or if it is a laboured one. Also if it is simple and musical, or terse and unpleasant.

119. Is the theme of the song devotional, secular or didactic?

The sahitya of *Balagopala* (Bhairavi) relates to the various episodes in the Bhagavatam. In the song *Ilalo Pranatarti haruda nuchu* the tune in Athana is quite in keeping with the *ninda stuti* (defiant praise) character of the sahitya.

120. The person to whom the sahitya is addressed and by whom; by the composer, to God or to manas, or to an imaginary character, etc.

121. Sublime thoughts and beautiful ideas in the sahitya.

122. If the sahitya merely consists of doxologies.

123. How far the principle of the *sutra* (general enunciation), *vritti* (amplification) and *bhashya* (elaboration and conclusion) has been adhered to.

124. Svaraksharas if any—Are they of the purposive or accidental types; direct or suggestive types?

125. Is the sahitya metrical or is it of prose?

126. Readings and the schools (sishya paramparas) which adhere to such readings.

127. Solécisms and the justification for the same.

## CONCLUSION

The following may be noted:—

128. Comparison of the piece with other pieces in the same raga: 1) by the same composer and 2) by other composers.

Songs of equal merit in the same raga may be named.

129. The complicated development of the dhatu and the long-drawn-out character of the rhythm are to some extent responsible for the piece not being very popular (*Emi neramu*—Sankarabharana and *Sarvanitaryami*—Bhairavi).

130. The fine ideas contained in the sahitya as well as the brilliant music of the piece have contributed to its wide popularity. Example, *Tiruvadi saranam* (Kambhoji).

131. If any part of the song suggests the possibility of graha bhedam Ex. the first quarter of the charana of the kriti, *Mariyadagadaya* (Bhairavam).

132. Appropriateness of the dhatu when compared to the ideas contained in the sahitya (*Teratiyyaga rada*—Gaulipantu).

133. Does the piece suggest any specific rasa or gives only aesthetic joy.

134. Remarks on the emotional effect of the piece; for example, though the song, *Chidambara darisanama* is in Mukhari, a raga suggestive of pathos still, raudra rasa is suggested by the construction of the tune.

135. There is a simplicity, force and freshness about the piece, (*Kalinarulaku*—Kuntalavarali).

136. There is a grandeur and majesty about the piece (*Entara nitana*).

137. There is a calmness and dignity about the piece, *Svararaga sudharasa* and this is in keeping with the reference to the *Svararnavani*, in its sahitya.

138. There is a peaceful atmosphere about the piece *Ninu juchi dhanyudaiti*.

139. There is an atmosphere of rapture about this piece: *Kanugontini* (Bilahari), *Enta bhagyamo* (Saranga) and *Nanu Palimpa* (Mohana).

140. One of his compositions to be frequently performed in concerts (Syama Sastri's *O Jagadamba*).

141. A piece which vocalists and instrumentalists alike delight to perform (*Evarimata*—Kambhoji).

142. A fine piece for the orchestra (*Giripainela*—Sahana).

143. A piece with a high entertainment value; (*Nagumomu ganaleni*—Abheri), *Ninuvina namadendu* (Navarasakannada) and *Raghuvamsa-sudham*—Katanakutuhalam. The audiences go into raptures when these pieces are performed.

144. In perfecting this piece, the composer has lavished all his skill and creative talents (*Darini telusu konti*). The quintessence of *Suddha saveri* is presented here.

145. The period of the author's life to which the piece belongs—the early, middle or later period of his life.

146. Does the composition bear the stamp of approval by any prominent composer? (The kriti *Ninuvina gati ganajagana* was rendered by its composer, Subbaraya Sastri, in the presence of Tyagaraja, in the Tiruvayar temple; the latter was so pleased with it that he congratulated his sisya and opined that it was a splendid composition).

147. The kriti is a model of perfection; Ex. *Doruguna ituvanti*—Bilahari.

148. Illustrious musicians who had specialised in the piece or who gave the present shaping to it (for example, Bikshandarkoil Subbarayar specialised in *Giripainel*—Sahana).

149. Any interesting story or anecdote about the song or connected with it. (Ex. The rebuff that a singer got when he wanted to know from his patron whether he desired him to sing kalpana svaras for the theme *Abhimana* or *Anna vastra* in the piece: *Abhimana mennadu* in Begada.

150. Internal evidences furnished by the sahitya:

a) Throwing light on certain incidents in the life of the composer (*Elavataramettu kontivo*—Mukhari which testifies to the fact that Tyagaraja composed the composite piece: *Sataragaratna malika* and *Sri Naradamune Gururaya*—Bhairavi which testifies to the fact that Narada blessed Tyagaraja.

b) Throwing light on contemporary life, manners and customs (*Enduko бага teliyadu*—Mohana).

151. If the selected piece belongs to the realm of art-music or applied music.

The music of some of the songs figuring in operas provide ample material for developing appreciation essays (Ex. *Evaru manaku samanamilalo*—Devagandhari in Tyagaraja's *Nowka charitram*).

152. Comments on the ganakrama of the piece.

For example, it is usual to begin the kriti; *Ela ni dayaradu*—Athana with the anupallavi, *Balakanakamaya*.

Where the pallavi of a kriti consists of two avartas, it may be pointed out whether the pallavi is concluded with the second avarta itself or is

concluded by singing the first 'avarta again. *Tanayuni brova*—Bhairavi is an instance of the former class. Herein the pallavi is concluded with the second avarta, *talli vadda baludu pono*. *Chakkani raja*—Kharaharapriya is an instance of the latter class. Herein after singing the second avarta, *sandula duranela O nana*, the pallavi is concluded by singing *chakkani raja margamu...* once again.

153. If the tempo of execution of the piece allows of a certain amount of elasticity.

154. From the point of view of the approximate time taken to perform the piece, whether it should be classified as very long, long, medium, short or very short. About 15 min., 10 min.; 7 min.; 5 min. and 3 min. may be taken as the approximate duration respectively of these five classes of pieces.

155. From the point of view of the skill and technique required to do justice to the composition, whether it should be classified under very difficult, difficult, medium, easy and very easy.

156. The type of voice (*gamaka sarira* or *ravai sarira*) that can do full justice to the piece.

157. If the selected piece is a ragamalika, point out if it contains all the features of a typical ragamalika or if it is defective in respect of one or two particulars. *Nitya Kalyani* ragamalika may be cited as an example of the former type and *Pannagendra sayana* ragamalika for the latter type. In the latter composition, the names of the ragas are not incorporated in the sahitya.

158. If the signature of the composer occurs in the charana as is usually the case or in the anupallavi as in *Nilakantam bhajebam* (Kedara-gaula) or in the pallavi itself as in *Manasaguruguba rupam* (Anandabhairavi).

159. Key-words in the sahitya and key-phrases in the dhatu if any.

160. If the chosen piece is one rarely heard in concerts or frequently heard in concerts.

161. If the piece when heard leaves a deep impression on the mind of the listener. Ex. *Nagumomu ganaleni* (Abheri).

#### A MODEL ESSAY ON "GIRIPAINELA"

This is one of the scholarly compositions of Sri Tyagaraja, showing in bold relief his creative genius. This is his master-piece in the raga and the best piece in Sahana. The piece when heard leaves a deep impression

on the mind of the listener. The composition bears the stamp of maturity and shows the richness of the composer's musical conception. This is one of those brilliant pieces occasioned by an autobiographical incident. The sahitya describes in picturesque language and in ecstatic terms the dream wherein Tyagaraja saw Sri Rama surrounded by devotees. The great composer had this dream ten days before he attained siddhi. The sahitya is simple, easy and flowing. This kriti is one of his frequently and widely sung pieces. It is one of his longer compositions and is typically in his style. It is a madhyamakala piece characterised by uniform tempo. He shows a rare originality in handling this raga. It should be remembered that Sahana is a raga of a limited scope. It is not possible to develop a long alapana of this raga as in the case of major ragas like Sankarabharana, Todi, Bhairavi, Kambhoji or Kalyani. Geniuses, however, discover fertile fields even in minor ragas. Tyagaraja is the only composer to have composed a number of pieces in this raga. The composers that have attempted to compose in Sahana are very few and even those few composers have composed only two or three pieces each in this raga.

*Giripainela* stands as a shining crystal of Sahana and is brimful of raga bhava. For the classical treatment of the raga, the vivid presentation of the raga bhava and the polished nature of the music, it has few equals. There is a certain grandeur and majesty about this kriti. The piece consists of the sections: pallavi, anupallavi and charana. The pallavi has one pada of two avartas and each avarta has five sangatis or variations. The sangatis are well planned and succeed one another in a natural manner. Each variation is suggestive of the next and leads on to it naturally. There is a beauty and order in the sequence of sangatis. The anupallavi also consists of one pada of two avartas and each avarta has four sangatis. The charana consists of two padas. The latter half of the charana is sung to the same music as that of the anupallavi. There is a homogeneity about the eduppu (starting-point) of the pallavi, anupallavi and charana. All the three start after half a count. Thus the constituent angas are characterised by a uniform eduppu. A peculiarity in the anupallavi and in the corresponding part in the charana is the  $\frac{1}{4}$  eduppu of the latter avarta (*badinisa ruchu* in the anupallavi and *gachedanani* in the charana). This is a special feature rarely noticeable in other compositions. The compass of the piece extends from the mandra sthayi madhyama to the tara sthayi madhyama—two full octaves. The prayerful mood of this raga is skilfully got over by the composer by avoiding emphasis on the madhya sthayi rishabha. Herein lies the secret of his art. The melodic entity of the raga is emphasised at every stage. There is not even the remotest suggestion of other closely allied ragas at any part of the dhatu. The



music is such a specimen of perfection that it is impossible to think of improving it. *Giripainela* is one of the few Sahana pieces starting on the nishada svara. It is set in chitra tara marga.

Fewness of words (22) is a happy feature of the sahitya of this composition. The consequent profusion of vowels lends a charm, colour and musical value to the piece.

*Giripainela* is one of the brightest products of Tyagaraja's creative genius. Its musical construction is superb. Musicians delight in rendering this piece often. It is one of the authoritative lakshyas for Sahana and has a high entertainment value. It is one of the few pieces that shines well when performed on an instrument and when rendered by a good orchestra. Bikshandarkoil Subbarayar, a brilliant musician of the last century, specialised in this piece. It was a rare treat for an audience to listen to his rendering of this gem in Sahana. When Maha Vaidyanatha Iyer was once asked to sing this song he retorted saying, "Oh! This is the speciality of Bikshandarkoil Subbarayar! How can I do justice to it?" ("இந்தபாட்டு அவான் (ஸுப்பராயர்,) சொந்தமாச்சே! நான் என்ன பாடப்போகிறேன்?")

#### EXAMPLES OF KRITIS AND OTHER COMPOSITIONS USEFUL FOR WRITING APPRECIATION ESSAYS

<i>Name of the piece</i>	<i>Raga</i>	<i>Composer</i>
Koluvamaregada	Todi	Tyagaraja
Kaddanavariki	"	"
Chesinadella	"	"
Ninne namminanu	"	Syama Sastri
Minalochana brova	Dhanyasi	"
Lekana ninnu	Asaveri	Tyagaraja
Merusamana	Mayamalavagaula	"
Vidulaku	"	"
Sri Mahaganapati	Gaula	Muthuswamy Dikshitar
Ramabana	Saveri	Tyagaraja
Durusuga kripa	"	Syama Sastri
Sri Rajagopala	"	Muthuswamy Dikshitar
Teratiyyaga rada	Gaulipantu	Tyagaraja
Adinamma	Pharaz	Pallavi Duraiswamy
		Iyer
Inka daya raleda	Chakravakam	Patnam Subramanya
		Iyer

<i>Name of the piece</i>	<i>Raga</i>	<i>Composer</i>
Ninujuchi dhāṇyudaiti	Saurashtram	Patnam Subramanya Iyer
Koluvaiyunnade	Bhairavi	Tyagaraja
Chetulara sringaramu	"	"
Balagopala	"	Muthuswamy Dikshitar
Ni padamule	"	Patnam Subramanya Iyer
O Jagadamba	Anandabhairavi	Syama Sastri
Chakkani rajamargamu	Kharaharapriya	Tyagaraja
Maru balka	Sriranjani	"
Nagumomu	Abheri	"
Palinchu Kamakshi	Madhyamavati	Syama Sastri
Emani ne ni mahima	Mukhari	Subbaraya Sastri
Yochana Kamalalochana	Darbar	Tyagaraja
Evarani nirnayinchirira	Devamritavarshini	"
Aligite	Huseni	Kshetrajna
Entarani tana	Harikambhoji	Tyagaraja
Mari mari ninne (Aditala)	Kambhoji	"
O Rangasayi	"	"
Evarimata	"	"
Sri Subrahmanyaya	"	Muthuswamy Dikshitar
Koniyadina napai	"	Vina Kuppayyar
Tiruvadi saranam	"	Gopalakrishna Bharati
Ninu sevinchina	Yadukulakambhoji	Subbaraya Sastri
Mohana Rama	Mohana	Tyagaraja
Bhavanuta	"	"
Nanu palimpa	"	"
Tulasibilva	Kedaragaula	"
Saraguna palimpa	"	Ramnad Srinivasa Iyengar
Giripai nela	Sahana	Tyagaraja
Ivasudha nivanti	"	"
Inkevarunnaru	"	Subbaraya Sastri
Chetas Sri Balakrishnam	Dvijavanti	Muthuswamy Dikshitar
Svararagasudha	Sankarabharana	Tyagaraja
Emi neramu	"	"
Eduta nilachite	"	"
Buddhi radu	"	"

<i>Name of the piece</i>	<i>Raga</i>	<i>Composer</i>
Akshayalinga vibho	Sankarabharana	Muthuswamy Dikshitar
Sarojadalaneetri	"	Syama Sastri
Pannagendra sayana	Ragamalika	Svati Tirunal
Vatapiganapatim	Hamsadhvani	Muthuswamy Dikshitar
Darini telusukonti	Suddhasaveri	Tyagaraja
Sadhinchene	Arabhi	"
(also the other four pieces constituting the Pancharatnam)		
Na jivadhara	Bilahari	Tyagaraja
Doruguna ituvanti	"	"
Paridana michchite	"	Patnam Subramanya Iyer
Kshirasagara	Devagandhari	Tyagaraja
Nadopasana	Begada	"
Tyagarajaya namaste	"	Muthuswamy Dikshitar
Ela ni daya radu	Athana	Tyagaraja
Minakshi me mudam	Purvakalyani	Muthuswamy Dikshitar
Paramapavana Rama	"	Ramnada Srinivasa Iyengar
Mari vere dikkevarayya	Shanmukhapriya	Patnam Subramanya Iyer
Rama		
Devi brova samayamide	Chintamani	Syama Sastri
Nidhichala	Kalyani	Tyagaraja
Kamalambam bhajare	"	Muthuswamy Dikshitar
Niducharana	"	Pallavi Gopalayyar
pankajamule		
Ninu vina gatigana	"	Subbaraya Sastri
Nivada negana	Saranga	Tyagaraja

It is a delight and a pleasure to listen to well written appreciation essays. Such essays may be published in the school or college magazines or even deposited in the library of the music section for the use of students. Appreciation essays provide an opportunity to the writer to draw the attention of listeners to certain beauties in the composition, which often pass unnoticed or are realised only in an imperfect manner.

## CHAPTER VIII

### MUSIC IN TRAINING SCHOOLS AND TRAINING COLLEGES

Aim and scope of the course—Observation, Model, Criticism and Practice lessons—Practical training in the organisation of extra-curricular activities.

Music ought to be taught compulsorily in all training schools and training colleges. In addition to the course in pedagogy, the prospective men and women teachers should be given further training in music. Those who have not done sufficient music before, should be given special coaching and made to come up (as far as is practicable) to the level of the other students. It will be a pity if a person who is passed off as a *qualified music teacher*, is not conversant with even the fundamentals of musical theory and practice. Since Elementary schools, particularly in the mofussil, cannot afford to have separate music teachers on their staff, the task of teaching music has to be undertaken by the non-specialist teacher in many cases.

The first year in the Training School may profitably be occupied with lectures on musicology including acoustics, physiology of the voice, appreciation, prosody, musical instruments and history of Indian music. The students should be allotted different classical compositions and asked to prepare appreciation essays on the lines indicated in the preceding chapter. Each student can read the essay in the class, preceded or followed by the performance of the composition. Students should be encouraged to offer criticisms on these essays, the lecturer giving his own remarks at the end. The appreciation classes give the students an opportunity not only for critical thinking but also for properly assessing the beauties underlying classical compositions.

In addition to lectures on musicology and appreciation, about 15 to 20 classical compositions, judiciously chosen and illustrative of different ragas, talas and composers and not less than 20 simple songs useful for being taught to lower classes, should be covered during the Practical periods.

The second year may be occupied with lectures on the pedagogy of music (about 60 lectures ought to suffice), preparation of musical charts by students, observation of music classes held in the school and the giving of model lessons by the lecturer and criticism lessons by the students to the pupils of lower classes under the supervision of the lecturer in charge of music. It is desirable that each student of the Training class gives some

*practice lessons during the third term.* Early in the year the music teacher should plan out a graded series of lessons covering both the Technical and Melodic portions and see that each student gets a chance to teach not less than 10 times during the year. While one pupil-teacher teaches, the others should carefully observe and write notes of criticism, the remarks being supplemented by the observations of the lecturer at the close. The non-teaching students should not remain as mere spectators, but should note down the merits and defects of the lessons given. They should note if the lesson was started with an appropriate introduction, if its presentation was good, if proper use was made of the teaching devices and the black-board, if appropriate questions were put to pupils in the class and if the class was lively and interesting. The training students may practise teaching in a class attached to the school itself or may go to another school for the purpose. Sometimes children become victims to faulty teaching on the part of incompetent pupil-teachers but this, however, cannot be helped. There have been instances when the cleverer pupils of a class, even corrected the pupil-teachers. The children have the unique experience of a new teacher coming to them every day to teach music. Even under these circumstances, the pupils are bound to make progress as long as there is a continuity and scheme in these lessons.

Where a special model class is got up for the purpose, as in the case of a Refresher course, sweets may be given to children every day as an incentive to their continued attendance and prizes may be awarded at the end of the course to those pupils who kept the maximum attendance and made good progress.

Lessons to be observed or given by training students fall under four heads:—

(a) *Observation lesson.* The students go and observe the lessons given by the music teacher of the school. By so doing they become familiar with the technique of teaching. Before going to an observation lesson, the student should find out from the music teacher the lesson that he will be giving during the particular period. The student should himself prepare notes for the lesson before going to the observation class. At the end of the lesson he will be in a position to assess the strong and weak points of the lesson.

(b) *Model lesson,* given by the Lecturer to a class for the benefit of the pupils under training. The model lesson may consist of the teaching of a song or an explanation of some topic in musical theory. If a model lesson on *svarakshara*, is given, the training students may note how the lecturer points out the significance of this beauty in musical com-

positions, how he illustrates the different kinds of svaraksharas by singing apt passages from well-known compositions and so on. Here also the students should know beforehand the subject of the model lesson and go to the lesson with a plan of it, prepared by themselves. At the end of the lesson they can compare their own plan with that of the plan adopted by the lecturer.

Observation lessons and model lessons may be finished during the first term of a year.

(c) *Criticism lesson*, given to a class by one of the pupil-teachers, to be later criticised and commented upon by the other pupil-teachers, who have been observing the lesson. The remarks of the observing pupil-teachers should be supplemented by the lecturer with his own remarks at the end.

(d) *Practice lesson*, given by the training students to classes during the last term of the course, to become more familiar with teaching.

The criticism and practice lessons given should comprise selections belonging to the spheres of abhyasa gana and sabha gana.

Students coming to give criticism lessons and practice lessons should apply to the class teacher beforehand for the requisite articles: tambura, sruti box, charts, graphs or maps and return them back in good condition at the end. Every student should maintain a record of the observation, model, criticism and practice lessons, attended or given by him as the case may be.

It is not uncommon to find in a training class, a few students who are not good in music, but who for some reason or other are very popular with the rest of the class. When such a student comes to give a criticism lesson, there is the irresistible temptation on the part of the observing pupil-teachers to help their friend by prompting to him the portions of the song, which he happens to forget. They even beckon to the children to attend well, respond correctly to the phrases taught and so on. In the interest of discipline the supervisor should not allow such things to take place.

In spite of the fact that the pupil-teachers prepare their lessons well and have observed previously a number of lessons given by experienced teachers in their school, they commit funny and avoidable mistakes during their lessons. It is not an uncommon experience to find the cleverer children of a model class responding *correctly* even though the pupil-teacher teaches a song or a phrase wrongly. The children even lead the teacher in rhythm, sometimes. The position of the pupil-teacher becomes awkward on such occasions.

Once a pupil-teacher while beginning to give a model lesson sang the sruti svaras as: *sai, pai*, and *sai* instead of *sa, pa, sa*. The children had a hearty laugh, enjoyed the fun and repeated the sruti svaras exactly as *sai, pai, sai* imitating even the nasal sound of the teacher. Since that time, whenever that teacher happened to pass by the pupils, the latter who loved the joke either sang *sai pai sai* to the hearing of the teacher or mildly whispered to each other "Look! look! *sai-pai* is going."

It is desirable that a pupil-teacher giving a lesson gets the help of another pupil-teacher to provide the drone accompaniment during the lesson.

The pupil-teacher intending to give a model lesson would do well to bear in mind the following hints and suggestions:—

1. He should be thorough with the piece he proposes to teach.
2. He should prepare the notes of lessons relating to the piece well.
3. He should maintain a cheerful disposition right through the lesson.
4. He should maintain his presence of mind and should not get excited, nor talk in a militant tone.
5. He should look neither serious nor laugh frequently.
6. He should never put on a hideous look as such looks result in frightening children.
7. He should be earnest and keep the class lively.
8. He should not stand like a statue at one corner or even at some place in front of the students while giving the lesson. This results in inattention on the part of children at the other end or at the back and some of them may even go to sleep.
9. He should make the fullest use of the blackboard, using coloured chalk where necessary to illustrate the various points relevant to the lesson and also use Charts and other Aids relevant to the lesson.
10. He should properly plan out the lesson, allotting time even for possible questions from pupils and be able to finish the lesson within the given time.
11. He should talk in a sufficiently loud tone so as to be heard by the entire class.
12. He should avoid talking in a monotone as that results in deadly monotony.

13. He should attend to the posture of children first and then start singing the sruti svaras. He should also finish the lesson with the sruti svaras.
  14. He should see if the response of all the children is satisfactory.
  15. He should be able to spot out the musically weaker pupils and properly attend to them.
  16. If the children experience a difficulty in grasping a particular line or avara, he should teach that part well before proceeding further. There is no meaning in his *merely finishing the work* if the children are not going to profit by the lesson.
  17. As preliminary to the actual teaching of a song, the teacher should sing the whole song once and make the children listen to it. He should sing slowly and impressively and not render it in a hurried manner. If the children listened to the piece with attention, their response to the teaching of the song will be very encouraging. They will learn the piece quickly. While the entire class sings the teacher should concentrate now and then on the music of the different sections of the class by going near them and listening to them. Sometimes a teacher begins with interrogating the pupils thus, "Do you know the raga of this song?" How can they be expected to know the raga of a new piece which he is just going to teach?
  18. He should not proceed with the lesson at break-neck speed.
  19. He should not commit mistakes, during the course of the lesson. Once a mistake is committed, it becomes awkward for him to say "Oh! I am sorry, etc." If a mistake is committed, let him rectify himself and proceed with the lesson.
  20. It sometimes happens that a pupil-teacher forgets the sahitya of some portions of the song and then tries to improvise funny sahityas in their places—a very serious error. This shows bad preparation.
  21. He must avoid singing the anupallavi or portions thereof, an octave lower down. He must choose the proper pitch for his voice.
- If the pitch of the class is at variance with his own pitch, he may adopt the following procedure:—While singing the whole song first, in order to give an idea of it to the children, he



- may sing it in his own pitch. While teaching the song however, he should sing and teach only in the class pitch.
22. The pupil-teacher should avoid all kinds of mannerisms.
  23. While teaching the svara exercises, he should stick to the correct sequence.
  24. There should be a naturalness about the lesson. He should not overdo things nor talk while playing the tambura. He should avoid running hither and thither frequently.
  25. A dull lesson makes the pupils go to sleep. They get bored and eagerly await the close of the lesson.
  26. If the children do not possess music books, the pupil-teacher would do well to prepare cyclostyled copies of the song he proposes to teach and give them to the pupils beforehand or he may have the song written on the blackboard and ask the pupils to look at it and sing.
  27. Wherever possible and relevant, he may attempt correlation with other lessons.
  28. The introduction, presentation and conclusion of the lesson should be good. A revision may be attempted at the end of the lesson.

While the lesson is being given, the teacher or the lecturer-in-charge should note down particulars regarding the following points and properly assess the merits of the pupil-teacher:—

- (a) If he is an energetic, patient, persevering, impressive and capable teacher.
- (b) If he is clever in interesting the children.
- (c) His ability to contact and control the class.
- (d) His personality, manner, voice and technical skill.
- (e) His powers of clear enunciation and exposition.
- (f) His capacity to render the piece in an effective, attractive and polished manner.
- (g) Preparation and plan of the lesson.
- (h) Use of teaching aids and the blackboard.
- (i) Position in the class. (j) Questions.
- (k) Ability to draw diagrams.
- (l) Ability to answer questions put by the pupils.
- (m) Speed in work and discipline.
- (n) If the sruti was well impressed in the minds of the pupils at the start.

Lectures on, and Practical Training as far as possible on the following topics should also be given to the pupil-teachers:—

1. Organisation of school choirs, orchestras, percussion bands, music clubs, musical evenings, variety entertainments, concert pageants, music exhibitions, festivals of great composers, musical competitions and inter-school demonstrations of music.
2. Staging of operas, musical contests and incidents that led to famous compositions.
3. Care and upkeep of musical instruments and attending to minor repairs.
4. Organisation and conduct of the following:—
  - a) Sangita sabhas.
  - b) Schools devoted to the teaching of music alone.
  - c) Refresher courses in music.
  - d) Summer courses in music.
  - e) Music classes for adults.
  - f) Courses in kummi, kolattam, pinnal kolattam and folk dance.
  - g) Debates on musical topics.
  - h) Music tests (written, aural and practical) and Intelligence tests.
  - i) Special courses in music for villagers by travelling squads of music teachers; each squad to visit a group of villages according to a plan, camp there for a period and teach the folk, representative and graded selections from art music, sacred music, opera music, dance music and folk music.
5. Cultivation of musical hobbies, like the collection of folk melodies, musical coins, musical stamps, pictures and photographs of musical instruments and performers on such instruments, depicting the posture in which each instrument is held and played; and portraits or photographs of eminent composers and musicians.

The organisation of school concerts can be left to aspiring leaders. Their sense of responsibility will find full scope for display. In the monthly concerts, students may be given the option to draw up their own programmes. The pieces performed may include pieces taught in the classroom as well as pieces learnt by the performers elsewhere. A day or two prior to the concert, if the students so desire, the music teacher may

listen to the items to be performed and offer helpful suggestions and corrections towards an improved and correct rendering. The teacher's role on such occasions should be that of a guide and friend. In the conduct and supervision of the terminal and annual concerts; however, the music teacher should take a personal interest. He should see that everything goes on well and also that the items presented rise up to a reasonable level of excellence. It is desirable that in a variety entertainment, the unity of pitch is maintained right through. Where necessary a change to the madhyama sruti may be resorted to. Two varnas should not figure in a programme.

Songs chosen for massed choir during annual concerts should possess the following characteristics:—

1. They should be in easy ragas and tunes and their singing should not involve delicate gamakas and subtle srutis.
2. The tunes should be bright, attractive and catchy.
3. They should be of medium length and in flowing rhythm.
4. They should not contain difficult sangatis; pieces with good chitta svaras will always prove attractive.

The following are some of the pieces which have been tried and found successful for massed choirs:—

1. *Chinna nade na* (Kalanidhi).
2. *Ni bhakti bhagya sudha* (Jayamanohari).
3. *Kauna tandri nappi* (Devamanohari).
4. *Entavedukundu Raghava* (Sarasvatimanohari).
5. *Sri Raghuvaraprameya* (Kambhoji).
6. *Edutanilachite* (Sankarabharana).
7. *Bagumiraganu* (Sankarabharana).
8. *Pahi mam Sri Raja Rajesvari* (Janaranjani).
9. *Sarasa dala nayana* (Bilahari).
10. *Mal maruganai* (Bilahari).

Students should be given training in writing songs in accurate notation. They should write neatly and put the syllables of the sahitya beneath the corresponding svara letters. The phrasing should be correct and adequate space should be left in between phrases. They should also be given training in the tuning of concert instruments like the tambura, vina, violin, gotuvadyam, mridangam and jalatarangam.

In the teaching of lakshanas of ragas and musical forms, the lecture-recital method should be adopted and in the teaching of musical instruments,

the lecture-demonstration method should be adopted. Whereas the extra-curricular activities mentioned in Chapter V can be pursued in full in special music schools, a good number of them can be attempted in the Secondary, Higher Elementary and Basic schools.

It sometimes happens that there are students who have exaggerated notions of their own musical talents and frequently create problems for their teachers. To such proud, mischievous or swollen-headed students, the teacher may narrate stories like the humbling of Narada's pride in music by Vishnu; the humbling of two gandharvas by Hanuman and the humbling of Dolak Nannu Mia by Talanayar Somu Iyer. Such stories will have a salubrious effect on them and they will become good and peaceful and get imbued with a sense of discipline and gurubhakti.

A number of songs useful for the Morning Assembly Prayers should also be taught to pupil-teachers. They should be asked to attend well conducted children's concerts, musical competitions and demonstrations of music.

In addition to the class-room lectures and lessons by the pupil-teachers, the teacher-in-charge of the Music section of a Training Institution should aim at some major musical activity during every year:—

1. With the help of the histrionically talented pupils and with the co-operation of the school choir and orchestra he may stage an opera.
2. An Exhibition of musical instruments, musical charts, diagrams and other teaching devices may be arranged.
3. The celebration of the festival of some great composer may be planned. In addition to the recital of the composer's compositions on the occasion, a few interesting episodes from his life may be enacted. Circumstances that led to some of his compositions may also be staged.

#### EXHIBITION

When an exhibition of musical instruments and charts is planned, it is desirable to arrange it in a separate room with suitable arrangements for entry and exit of visitors. Musical instruments may be kept in tiers for better showing. In the lower tier, percussion instruments inclusive of Jalatarangam may be kept. In the middle tier, wind instruments and in the top tier, stringed instruments—the height of the top tier being about the height of a writing table. Music students should be posted to explain and perform on these instruments and also to explain the various charts and maps. The instruments in an exhibition should, wherever possible, be tuned to the same pitch, say 'F' sharp ( $4\frac{1}{2}$ ) or to the madhyama of this note.

If there is a school museum, the music teacher can add a music section to it. Musical exhibits can be arranged and labelled by pupils. Pupils with talent for drawing and painting may be encouraged to draw pictures suggestive of the scenes depicted in story songs and dialogues and exhibit them. For example, pictures for pieces like *Entanine* (Mukhari) and *Manninil Arasar Pola* (மண்ணினில் அரசர் போல) (Bilahari) explaining the sequence of events can be prepared.

When dance items are given it is desirable that the back of the stage be covered with a dark blue cloth to prevent the shadow of the dancer being seen perceptibly. Suitable screens and scenes may be bought or prepared from time to time to enable the staging of operas.

It is desirable that every Training student attends at least a dozen concerts during an academic year inclusive of vocal, instrumental and dance concerts. He should also witness some well-produced operas and well-conducted demonstrations of music.

The class teacher who supervises a lesson given by a Training student should give his report on the lesson under the heads: Introduction, Presentation, Summing up, Discipline, carrying out the notes of lesson, general standard of the lesson and the materials used.

The powers of visual and aural observation of the pupil teachers should be developed. When they attend films they should be able to point out which of the characters are genuinely playing an instrument and which of them are just pretending to play. Such characters are no doubt schooled to do their fingering correctly (their music being never filmed but only the music of the professional performer at the back), but some times they forget the instructions, with the result that their fingerings are not in accordance with the music actually heard at the time. This is a thing which will be as clear as day-light to any novice in music who cares to carefully listen to the music and also observe the fingering on the Veena, Sitar, Flute or even the drum. The fingers are found to move in the direction of the bridge in stringed instruments, while the heard music itself progresses in the avarohana (downward) krama. Narada having the tambura and the chipla and never using them during his singing; the fingers of actors trembling aimlessly over the finger-holes of the flute or the magudi; these and many more are common howlers in films.

While witnessing dance concerts, pupils should note if the mudras, steps and movements are done correctly or if there is a departure from the traditional rendering. To note these things they should sit near the dancer. But in a music concert it is not essential that pupils should be very near the performers.

In schools in musically advanced areas it may happen that students with versatile talents in music are found. Such pupils may be good in singing and equally good in playing two or three instruments. Such students should be given an opportunity to exhibit their varied talents at different musical evenings. During the first monthly concert, the student may appear as a singer and on the second occasion as a violinist, on the third, as a vainika, and on the fourth as a mridangam player and so on.

Students who participate in group items should rehearse their items well beforehand. They should sing with presence of mind and pay attention to sruti and tala. Without mental alertness on their part, mistakes like the extra repetition of a sangati or the omission to repeat a variation and failure to start on the correct eduppu are likely to occur. Jarus within the limits admissible in the raga are pleasant to hear but become repulsive when overdone. When a member of the group chances to commit a mistake, the other members of the group should not laugh and thereby needlessly draw the attention of the audience to it. It will be a breach of Kachcheri dharma. Tamburas and vinas should be taken to the platform with great care. Negligent carrying will result in the pegs of the instruments colliding against the doors or the threshold of the hall, and result in the loosening of the strings and necessitating retuning.

Musical evenings may be commenced with a prayer song. The songs chosen for the purpose may be in praise of Divinities or celestials associated with music like Saraswati, Nataraja, Krishna or Narada; or the songs chosen may be in praise of the art of music or in praise of a great composer like Tyagaraja.

No pupil should get up on the platform and sing unless he or she is thoroughly acquainted with the piece or pieces to be rendered. Once it happened that a singer was faltering towards the end of a piece and her friend who was providing the tambura accompaniment involuntarily joined her in singing. Her act placed the singer in an awkward position.

Before a piece can be added to the list of a students' repertoire, it has to pass through the three stages of grasp, retention and reproduction. When a difficulty is felt in grasping a piece in chapu tala, let the piece be learnt first *by rote* and then let it be sung with tala.

Where the prasa letter continues to be the same right through a song, it is desirable that the charana should be carefully remembered lest the latter part of it should be repeated in the place of the anupallavi. The occurrence of an identical solfa phrase in a varna at two different places sometimes misleads the pupils and they sing after one phrase, the passage

which occurs after the other phrase or *vice versa*. The phrases  $d\ n\ s\ r\ N$  in the muktayi svāra and  $d\ n\ s\ r\ n\ S$  in the second ettugada svāra in the Sankarabharana varṇa (Chālamela) are instances in point.

The principle underlying samvadi and vivadi groups of notes as also their harmonious and discordant effects can be illustrated by playing such pairs of notes simultaneously on stringed instruments like the violin.

Wherever possible, facilities should be given to students undergoing training to practise a concert instrument. To the prospective teacher of music, the advantages in learning to play a concert instrument are many. His ideas concerning srutis, svaras, svarasthānas and gamakas which remained foggy will get clarified. In the early stages, instrumental music will serve as a check against slipping into other ragas.

The faculty of musical thinking should be developed in students. Thought-provoking problems pertaining to the theory and practice of music given periodically will go a long way to develop this faculty in them.

Test passages in musical punctuation may be written by the teacher on the blackboard and pupils asked in turns to insert the signs indicative of the duration, sthāyi and the gamaka of the notes of the passages as the teacher sings them. Still later, for such passages, the teacher can slowly sing an appropriate sahitya and the pupils asked by turns to insert the syllables of the sahitya beneath the correct notes.

Short passages in bhashanga ragas may be written on the blackboard by the teacher, and pupils asked in turns to come near the blackboard and round the anyā svaras in each passage. Pupils with defective ragajñāna will be found to mark even the svakiya svaras. Thus when a passage in Bhairavi with the phrase  $P\ d\ n\ d\ P$  is given such students will be found to mark even the first dhaivata as an anyā svāra. Is this phrase both the dhaivata svaras are svakiya svaras).

## CHAPTER IX

### MUSICAL TESTS

Written tests—Practical Examinations—Howlers—Aural tests—Sight-singing tests—Some Observations—Intelligence tests.

In addition to oral questions, and monthly and periodical tests, it is essential that the music teacher should conduct tests in theory and practice for all the classes towards the end of a year. Whereas practical tests can be given to all the classes, written tests can be given to pupils of V standard and above at the discretion of the teacher. In the written tests for the lower classes, pupils may be asked to reproduce the alankaras and gitas learnt by them and also the bare sahityas of the songs learnt by them, marking the constituent angas and avartas correctly. They may be asked to specify the names of svaras, names of the composers of the songs learnt by them, modes of reckoning the adi and rupaka talas and such other simple matters. In the higher classes, the first line of a new alankara may be given and the pupils asked to complete the same. The theoretical and practical examinations are an important factor in stimulating the students towards a better performance. Such tests result in the improvement of standards. Especially in the case of Municipalities and District Boards and Missionary bodies, under whose management a number of schools function, common music tests will result in the regularisation of standards. The written papers give an opportunity to the teacher to know if his own pupils have grasped things correctly. The funny and ingenious answers given by some students not infrequently provoke a hearty laugh in the examiner and incidentally help to relieve the tedium of valuation. When returning the answer papers, the teacher should comment on the mistakes committed by the pupils. These comments will also serve to clarify the hazy notions present in the minds of the other pupils of the class. The teacher should not only value the answer papers, but also correct them and return them to the pupils.

¶ In the practical examination, he has the opportunity to listen to the individual performances of the candidates and this helps him to assess the merits of his pupils properly. He is able to see clearly the weak and strong points of his pupils and also those who are strong in rhythm and those who are weak, and those who possess a settled and clear voice and those who need special attention. He is able to notice clearly the whims and peculiarities of their voices and to suggest suitable remedies for their improvement. The mistakes committed by his pupils at the practical examinations serve as a pointer to his faulty teaching. He becomes a wiser



man, adjusts better his methods of teaching and the result is thus beneficial to both the teacher and the taught. It is not an infrequent experience for the music teacher to discover to his horror, that a piece well taught by him has been twisted out of all shape by incapable pupils; some sharpen or flatten the svaras at some places negligently and some keep faulty time. Listening to such music becomes an infliction to the examiner.

The drone accompaniment at the practical examinations may be provided by a few students in turns.

The individual practical tests should be preceded by common tests in Musical Punctuation, speedy copying of musical passages, musical dictation and other Aural and Sight-singing tests. These tests enable the teacher to find out the musically talented pupils.

For the benefit of the prospective teacher of music, I shall point out some of the mistakes committed by candidates at the practical examinations. The examination has its own psychological effect and even clever pupils sometimes commit mistakes.

At the *practical* examination, the candidate is face to face with the examiner and when a serious mistake is committed, there is the irresistible desire on the examiner's part to correct it, lest the candidate should continue to repeat the mistaken version at places where he may be asked to sing for the entertainment of others. Some candidates catch the correction and rectify themselves. Others in their excited state of mind, do not profit by the correction, and continue to repeat their own version. Yet others there are who immediately begin to weep and tears flow down their eyes. And when one begins to weep, the throat loses its stamina and the candidate is unable to sing properly. It is an awful experience for the examiner on such occasions. Without losing patience, he must encourage and cheer up the candidate, give him a couple of minutes' rest and if possible try to impress the correction on his mind. He should not waste much time on these thankless jobs, since he will find to his dismay later, that he has hardly enough time left to do justice to the examination of the remaining candidates.

The mere thought of an examination is sufficient to make the voices of even steady singers shaky. The throats of some get choked. The music comes out of their voices as it were unwillingly, the tone losing its metallic tinge and lustre. Some put up a hideous look which literally kindles *bibhatsa rasa* in the examiner. Some are seized with a peculiar fear and their fingers tremble while engaged in 'counting tala or in playing the vina or the violin. Some lose their presence of mind and sing apasvaras and faulty sahityas. Yet others begin to sing straightaway like

a machine and seem to be more eager on finishing the song rather than in rendering it in a polished manner and creating a good impression of themselves in the mind of the examiner. Some pupils again, unmindful of the drone which is sounding all the time, manage to start on a sruti which is different from the drone; or starting on the sruti correctly, manage to stray away from it quickly. Yet others there are, who in the course of singing, go out of tune and unmindful of the mistake, go on singing. Even when their attention is drawn to the mistake, they seem to catch the correction for a while, but again slip back into the same old mistake. Singing *out of time* is a more frequent occurrence than singing out of tune.

When a music teacher examines candidates trained by others he faces certain new problems. If those candidates happen to be students of the same class, a tambura tuned to their class pitch will serve as a common drone accompaniment for all the candidates. But in examinations, where candidates of both sexes come from different places, the problem of drone accompaniment becomes complicated. Some do not come with their own tamburas and they depend upon the generosity of other candidates. A tambura is thus re-tuned a number of times to suit the differing pitches of the candidates. The instrument too in its turn resents this treatment and to the annoyance of the singer *goes out of tune* frequently, necessitating re-adjustment each time.

At public examinations, the music teacher comes across voices of varying types and grades of excellence—from the unpliant stony voice to the ringing silvery voice. Some have slender, frail and feeble voices and the examiner is sometimes obliged to strain his ears in following their music closely. Yet others have repulsive voices (வெடிப்பு சாரீரம், எரசல் சாரீரம்) and their singing is like slapping on one's face. A few have stiff, wooden voices and however much the singer may strive to produce gamakas, the voice refuses to respond correctly. The singing of some creates the impression that they are vomiting something; yet others there are whose music sounds artificial and childish. The akarams of some are akin to gargling. All these voices could have been improved to some extent at least by a steady practice of vocal exercises. It is the untrained and unbridled voice that produces all sorts of disagreeable sounds. The artificial gamakas of untrained voices have a most unmusical effect. The music of such people leaves a cold impression. Persons with a *ravai sariram* (ரவை சாரீரம்) should take care to see that they do not produce *apasvaras* (wrong notes) during their sweeping flights in the madhya and tara sthayis.

There are again candidates with good voices who render classical pieces with metamorphosed dhatus and distorted sahityas. They literally *murder* the pieces. The person to be blamed is, of course, their own teacher, whose ignorance is responsible for such hopeless rendering.

It is, indeed, a pleasant experience for an examiner to come across candidates with *sruti liya sariras* and candidates who give accurate renderings of pieces. Some of the musically gifted and well trained candidates sing with the tambura in their right hand, keeping tala with their left hand. They possess a helpful (உதவுபடி தாரீசம்) and a highly responsive voice. Their artistic and polished renderings brim with raga bhava, and this added to their charming and bracing voice creates a delightful impression. They are steady, sing with presence of mind and put on a confident face. When such candidates sing, all the other candidates voluntarily come to listen with eagerness. Their substantial alapanas are characterised by nice and sparkling touches. They are very good at sight singing, sing even difficult passages at first sight with ease and with raga bhava, and keep accurate time. There are also candidates who even after some minutes of practice, read the sight-singing passages like prose or sing as if all the svaras had the same pitch.

Things are no better in instrumental examinations. The fingers of candidates begin to tremble at the mere thought of the examination. Amongst the violin candidates one sees all sorts of queer methods of holding the bow. Some are charitable enough (!) to make use of only half the bow. They are blissfully ignorant of *svara vil*, *sahitya vil*, *tana vil*, and other aspects of bowing technique that make violin playing such a delight and a pleasure. No wonder that the violin refuses to respond with its full tone to such players. The bowing of some is so repulsive and harsh that at the end of the performance one can find heaps of hair that have come from the bow, stealthily removed and strewn beside the performer. Some bow with brutal force and the resulting screechy frictional sound can be heard even by partially deaf pupils. Some again go on shaking their heads suggesting a movement parallel to that of the bow. Some go on aimlessly and artificially moving their fingers up and down the finger-board without the least idea whether they are producing the gamakas correctly or not. To them gamaka means only a shake and nothing else. Poor musical specimens! Their play impresses one as the mewling of the cat and one need not be surprised if a cat in the neighbourhood begins to blink and search in vain for the new formless member of her kind. Some violin candidates play only plain notes, converting the instrument virtually into a harmonium.

The presence of frets on the vina, prevents the vina candidates to some extent from playing apasvaras, but there are other defects noticed in their playing. Some twang the strings with great force, resulting in a harsh effect. The left hand fingers of some are too stiff. Some again totally ignore the tala strings and perhaps want to give them complete rest (!) They are blissfully ignorant of the fact that there is such a thing as plectral technique and technique in left hand fingering; all the time they monotonously place the fore-finger and the middle finger of the left hand on each and every fret. Placing separated fingers on contiguous or alternate svarasthanas and playing (பிரித்து வாசித்தல்) is a thing unknown to them. There is an uncouthness in their playing. Some vina students think that raga alapana means merely touching the relevant svarasthanas, and play something. They have no idea of what constitutes the melodic individuality of a raga. There is neither a plan nor neatness in their playing. Their teachers write out for them some set alapanas, which the teachers themselves in their turn got from their gurus. The poor students mug up these alapanas and reproduce them. When the examiner takes a student unawares by asking him to develop an alapana round a particular jiva svara or resting note the student blinks and unguardedly confesses that his teacher had not taught him that part of the alapana! That is the way things go on in some places. Yet others reproduce slowly in an extended form the charana or other portion of a well-known song like *Bala vinave* (Kambhoji padam), or *Yaro ivar Yaro* (யாரோ இவர் யாரோ) Bhairavi and wish to pass it off for an alapana.

In a certain examination, a candidate was asked to give an alapana of saveri raga. She took up the anupallavi of the kriti "*Durusuga*" of Syama Sastri and simply gave an elongated version of that section. This provoked the examiner to remark, "This is a fine anupallavi alapana! Can you give a charana alapana also as a specimen?" The candidate herself had to laugh at her camouflaged performance, not to speak of the other examinees present in the neighbourhood.

The same thing happens in svara kalpana. The teacher writes out svara passages for his students. They mug them up and repeat them. Their svaras instead of being manodharma svaras are literally *kalpita svaras*. When the examiner asks them to sing kalpana svaras to another part or theme of the song, the candidates blink and the cat is let out of the bag.

In the *Theory Answer Papers*, the Examiner comes across equally funny things. When asked to write the diagram of a musical instrument, the candidates draw all sorts of queer and ingenious figures. Their imaginations run riot. The figures make one feel that they had never seen

the instruments before. In the diagram of the flute, they put the finger-holes either too near or too far from the mouth-hole. The finger-holes in some occupy virtually half the area of the wall of the instrument.

### HOWLERS

The examination has its own psychology and even well prepared candidates get confused and commit avoidable mistakes. The ingenious manner in which candidates twist some technical terms or manufacture new meanings for them or make astounding statements provoke laughter even in the most stoic examiner.

Whenever a new technical term is taught, the teacher would do well to ask the pupils to repeat the term three or four times, so that they may become familiar with its correct pronunciation. This is the way to avoid mistakes like *chaturasra dhaivata* for *chatussruti dhaivata* and *dasa prana gamakas* for *dasavidha gamakas*.

Writing in haste results in mistakes like *sadhara gandhara* for *sadharana gandhara* and so on.

A few of the howlers culled from the answer papers of candidates in written examinations in music are given below in the hope that the prospective teacher of music will profit by them and see that his students steer clear of such mistakes.

### TECHNICAL TERMS

<i>Howler</i>		<i>Correct Form</i>
1. Chaturasra rishabha	for	Chatussruti rishabha.
2. Sruti laya sariram	for	Sruti liya sariram.
3. Kakaliya nishadam	for	Kakali nishadam.
4. Navasandhi Kirtanai	for	Navagraha Kirtanai.
5. Dvitiya layam and Tritiya layam	for	Madhya layam and Druta layam.
6. Kunchavritti	for	Unchavritti.
7. Talaraga malika	for	Ragatalamalika.
8. Sapta svara gamaka varika rakti raga	for	Sarvasvara gamaka varika rakti raga.
9. Svarakshara	confounded with	Solkattu svara and chitta svara.
10. Sangati	confounded with	Sangita and described as consisting of gita, vadya and nritya.
11. Sthaya	confounded with	Sthayi, sthayi ālankara and with thaya.
12. Anusvaram	confounded with	Anuvadi svaram and anya svaram.
13. Jivali	confounded with	Javali.

14. Kampitam confounded with Humpitam.
15. Visesha sancharas confused with krama sancharas.
16. Navavarana Kirtanas of Muthuswami Dikshitar confounded with the Navaratri kirtanas of Svati Tirunāl and with the *Navaratnamalika* of Syama Sastri.
17. Rasikapriya confounded with Rasika.
18. Harmonic minor scale confounded with Harmonics.
19. Raga mudra confounded with Raga bhava.
20. Bindu confounded with biruda (one of the six angas of a prabandha).
21. Ahatam confused with Anagata eduppu.
22. Svaraksharam confused with Prasaksharam.
23. Uttaranga confused with Uttara Melakartas and with upper partials.
24. Solkattu svaram confused with Svaraksharam and amsa svaram.
25. Svayambhu svaras confused with jiva svaras, svakiya svaras, sruti svaras, manodharma svaras, suddha svaras, praktuti svaras, kalpana svaras, avikruta svaras and with sympathetic vibration.

#### INGENIOUS MEANINGS GIVEN FOR SOME TERMS

26. Anusvaram is the svaram for the anupallavi.
27. Ragavardhani is the name of a work on music (confusion with the work *Raga vibodha* of Somanatha).
28. Laghu panchama means the five jatis of the laghu; also the khanda jati laghu.
29. Chaturdandi, as comprising the four items; sruti, raga, mela and tala; also as a kind of vina.

#### TALA

30. Sankirna tala confused with Misra Rupaka tala.
31. Druta layam, mentioned as a layam in the speed of a drutam.

#### MUSICAL FORMS

32. Pancharatnam as the name of a work on music.
33. Kalahastiya Pancharatnam for Panchalinga sthala kritis.
34. Devarnama, a name for Purandara Das.
35. Chindu, the name of a raga; also as a desya raga and as the name of one of the 12 chakras in the scheme of 72 melas.
36. Vidudi kirtanai confused with folk songs.

When the meaning of a given term is not known, the candidate in his anxiety to write something, guesses or invents some ingenious meaning.

The following are some specimens:—

37. Nirupanam, the dance performed by bhaktas around a lamp in a bhajana (confusion with divyanama sankirtana).
38. Dhalu, the name of a tala.
39. Druta layam, a layam which consists of drutams.
40. Jaru vadyam, a musical instrument.
41. Dhaivatantya raga, a raga wherein dha is the principal note.
42. Tiruvottiyur Pancharatnam—five songs on five Devis by Tiruvot-tiyur Tyagayyar.
43. Sindhubhairavi, a variety of Chindu (variety of folk song).
44. Sriranga prabandham, a composition in praise of Srirangesvara.
45. Svaraksharam, a work on music by Swati Tirunal.

#### INGENIOUS AND INCORRECT STATEMENTS

46. Bhadrachalam Ramadas as a Tamil composer and also as a composer of javalis.

47. Nimadichallaga (Anandabhairavi) as a composition of Tyagaraja.

48. Navavarana Kirtanas embody the effect of all the nine rasas.

49. The compass of the human voice is sixteen sthayis (octaves). A statement sufficient to make even the Creator shudder. From the dawn of creation, the vocal compass has never exceeded  $3\frac{1}{2}$  octaves.

50. Tyagaraja's brother's ancestors are still living! (The candidate meant brother's descendants and instead wrote brother's ancestors).

51. Navaratnamalika, as a composition of Jayadeva.

52. When Tyagaraja entered the profession of music. . . . . (He never pursued music as a profession).

53. Muthuswamy Dikshitar's Guru was Manali Muthukrishna Sastri.

54. Paidala Gurumurti Sastri as a composer of Javalis.

55. Tiruvottiyur Pancharatnam written at the request of the Maharajah of Tiruvottiyur.

56. Sangita Swamy taught Syama Sastri, the miseries of music (the candidate meant mysteries of music).

57. Muthuswamy Dikshitar composed Kritis in the navasandhi talas (confusion with his navagraha Kirtanas and navavarana Kirtanas).

58. The song *Teraiyyaga rada* as having been composed in Srirangam. (This is inexcusable in as much as there is the address to Tirupati Venkataramana in the Pallavi itself.)

59. Mohana. This raga occurs in the sa-pā series. (It should be: the notes occurring in this raga are those met with in the sa-pa series).

60. Kamalamba navavaranam. Nine varnas on Kamalamba.

## RELATING TO MUSICAL WORKS AND LAKSHANA GRANTHAS

61. Kāraikal Nayanar Charitram for Karaikal Ammaiyar Charitram.
62. Chaturdandi Prakasika has 44 chapters.

## WRONG DATES AND CHRONOLOGY

63. Gopalakrishna Bharati, Muthuswami Dikshitar and Patnam Subrahmanya Iyer as having lived before Tyagaraja.
64. Ramamatya, Purandara Das, Kshetragna, Narayana Tirtha and Bhadrachala Ramdas as contemporaries of Tyagaraja.
65. *Sangita Sampradaya pradarsini* as having been written before the advent of the scheme of 72 melas.
66. Arunachala Kavirayar as a 19th century composer.

## RELATING TO NAMES OF COMPOSERS AND MUSICIANS

67. Jayagovinda for Jayadeva (confusion, with the work *Gita Govinda* of the author).
68. Sarangadevi for Sarangadeva.
69. Somamatya for Somanatha (confusion with Somanatha and Ramamatya).
70. Nadabrahmam for Ramabrahmam (father of Tyagaraja).
71. Govinda Bhattacharya for Gopinatha Bhattacharya.
72. Appukutti Bhagavatar and Pappukutti Nattuvan, for Appukutti Nattuvan of Negapatam.
73. Bhuloka Pappu Chetty for Bhuloka Chapa Chutti (title associated with Bobbili Kesavayya).
74. Irumbukkadai (hardware shop) Venkatarama Iyer, for Inupachanigalu (iron Bengal gram) Venkatarama Iyer. This composer is the author of the piece in Todi "*Satamani pranutipuchunu*". His compositions were styled Inupachanigalu, because of their terse nature.

## HOWLERS RELATING TO MUSICAL INSTRUMENTS

75. *Mute* confused with the tail-piece and sound post of the violin.
76. *Ektar*, mentioned as a wind instrument; and violin as a drone.
77. Flute and nadaswaram mentioned as examples of instruments on which one could play simultaneously in two octaves. (These are monophonous instruments like the human voice).
78. Funny diagrams given for musical instruments. They give the impression that the students who drew them had never seen the instruments before. Frets being placed at equal distances on the finger board of the veena, wrong numbering of the strings and disproportionate parts are some of the mistakes noticed.
79. The word 'bowl' of the vina being wrongly spelt as 'bowel'.
80. *Madhyamela vina*: a vina wherein madhyama kala kritis can be played; also as mahanataka vina and a vina played in madhyama sruti.



The creative talents of candidates can be tested in written examinations also. They may be asked to write:—

1. Short phrases of their own in given ragas.
2. Short sancharas of their own in given ragas.
3. Sancharis of the length of one, two, or four avartas in given ragas.
4. An incomplete sanchari of the length of two or four avartas may be given and candidates asked to complete the same by adding another passage of equivalent length.
5. A sanchari with blanks here and there may be given and the candidates asked to insert suitable svaras or phrases of the needed length at the blank spaces and complete it.
6. Candidates may be asked to write kalpana svaras of the length of  $\frac{1}{2}$ , 1, 2, 4 or 8 avartas to any suitable theme of a song in a specified raga or tala or they may be asked to write kalpana svaras of a stated number of avartas to a pallavi given in notation in the question paper.

7. They may be asked to write a chitta svara for a well known song, the length of the chitta svara being specified.

8. They may be asked to write a viloma krama chitta svara or a sanchari, *i.e.* a chitta svara or a sanchari, wherein its second half will be exactly the same as the first half read backwards, *i.e.*, sung from the end of the first half to the beginning. The viloma krama part should not only be *singable* and *hearable* but also should contain rakti in it.

A few suggestions for writing viloma krama chitta svaras and sancharis are given below:

(a) Avoid visesha sancharas..

In Sankarabharana, for example, the phrase s D p is admissible but not its converse p D s.

(b) Start with a dirgha svara if a sanchari is planned; and with a hrasva svara if a chitta svara is planned.

(c) The ending note of the krama part (*i.e.* the first half) need not have a comma or semicolon next to it; that is, the ending note may be hrasva or dirgha, and not of a longer duration. The ending note may, however, be preceded by a semicolon or two or a comma.

(d) Since the viloma krama part (*i.e.*, the krama part read backwards) should have as much rakti in it as the krama part, care should be taken particularly in sketching passages in bhashanga ragas. Generally speaking, phrases containing anya svaras may be avoided. For example, the descending phrase s n P with kakali nishada is admissible in Kam-

bhoji, but not P n s with the kakali nishada. In this raga P n s itself is taboo.

Thus although in viloma krama passages, the writer has to plan and write only the first half, the second half being the identical passage read backwards, still it is not an easy thing to compose such music, as may seem at first sight. Makutas will ordinarily not fit in with such passages.

9. The first charana of an unfamiliar song may be given in notation and the bare text of the next charana alone given. Let the candidates reproduce the next charana in notation in their papers. This will enable the examiner to know if the candidates have understood and grasped the rules of prosody.

10. In a named raga and tala, candidates may be asked to write a simple melody and also furnish a suitable sahitya to it on a given theme or idea.

(Note. Items 7 to 10 are to be tried only in the highest examinations in music.)

### THEORY PAPERS

The Theory answer papers readily reveal:—

1. The well prepared candidates and the ill-prepared candidates.
2. The intelligent, average and dull candidates.
3. Pupils who have just a casual knowledge of the subject.
4. Pupils who are book-worms and repeat stereo-typed answers.
5. Pupils who have not merely confined their attention to class-room lectures but have made a wider study of the subject.
6. Candidates with a good grounding in practical music.
7. Pupils who have digested and assimilated the subject and offer answers with the background of that knowledge in their mind.

In addition to written tests in Musicology and History of Music, candidates should be given aural tests and practical tests. Whereas practical tests are essentially individual tests, aural tests can be given to a group of candidates at the same time.

Practical tests comprise the following:—

1. Where the candidates are asked to sing or perform:—
  - (a) Some of the prescribed compositions, representative of different ragas, talas, composers and styles; or to render two or three of the compositions taught to them;
  - (b) Alapanas of named ragas;

(c) Kalpana svaras for given themes, the themes being in different ragas and talas; the choice of the themes may also be left to the candidates;

(d) Exposition of a given pallavi; the choice of the pallavi for exposition may also be left to the candidates.

(Note: The tests in manodharma sangita contemplated in (b), (c) and (d) will apply only to higher examinations.)

2. *Viva voce* questions.

3. *Aural tests*.

4. *Sight singing tests*.

### AURAL TESTS

1. *Svarajnanam test*: After naming a raga, the examiner can sing or play an intricate phrase in it and ask the candidates to identify the svaras of the phrase and write the same in their answer papers. Instead of phrases, he may sing or perform one-avarta sancharis and ask the candidates to identify the notes figuring therein and write the passages in their papers marking the divisions of the tala avarta. Prior to the singing of each sanchari, he should name its raga and tala. The phrases or sancharis may be sung to akaram; or the euphonious syllables used in raga alapana may be used instead.

2. *Srutijnanam test*: In the higher standards, phrases involving delicate srutis may be sung or performed and candidates asked to comment upon the frequencies of the particular notes. Thus they may be asked to comment upon the note *dh4* in the following phrases in Athana: s n D n s and p d d n P.

3. *Ragajnanam test*.

(a) Identification of the ragas of short svara passages of the length of one avarta if in adi tala and of the length of 2 or 4 avartas if in Rupaka, Chapu or Jhampa<sup>1</sup> talas sung by the examiner.

(b) Identification of the ragas of similar passages sung to akaram or to euphonious syllables used in raga alapana.

(c) Identification of difficult or closely related ragas from brief alapanas sung or performed.

4. *Talajnanam test*.

(a) Let the examiner choose any one of the 35 talas and reckon two avartas of the same with his hands. From the visual observation made, let the candidates identify the tala and

also mention the total number of its aksharakalas for an avarta.

- (b) Let the examiner sing an unfamiliar song without himself counting time. Let the candidates identify its tala. (They should not count time in a perceptible manner but should merely feel its rhythm and write the answer.) If the examiner chooses to perform the piece on the vina or the gottuvadyam, he should do so without using the tala strings.
- (c) Let the examiner sing a Tiruppugazh or some other song, whose tala is in tisra, misra, khanda or sankirna gati and let the candidates identify the gati of the tala.
- (d) Let the examiner after naming the raga and tala of an unfamiliar pallavi, sing it and let the candidates identify its eduppu. The examiner may familiarise the candidates with the tempo of the tala by counting the first avarta in silence. During the singing of the pallavi however, the examiner should not reckon the tala, although the candidates may do so.

5. *Musical Copying*: An unfamiliar musical passage (Svara and Sahitya) may be written on the blackboard and the candidates asked to copy it within a stipulated time—five minutes or more according to the length of the passage. Full marks may be given for correct transcriptions.

6. *Musical Punctuation* (Dhatu): Let a printed or a cyclostyled copy of a svara passage be given, the svaras not bearing the signs indicative of their duration, sthayi and gamaka. As the passage is slowly sung by the examiner let the pupils insert the requisite signs at the proper places, mark the anya svaras, if any, and complete the passage.

To higher classes a musical passage with svara and sahitya may be given—the svaras as before not bearing the signs suggestive of their time—value, grace and octave. As the Sahitya is slowly sung by the examiner, let the pupils insert the requisite signs *i.e.*, comma, semicolons, madhyama-kala lines, dots, wavy lines, asterisks etc., at the appropriate places.

The name of the raga and tala of the passage may be mentioned on the top of the sheet or these details may be furnished to the candidates just at the time of the commencement of this particular test.

The signs if added correctly should enable a third person to sing any one of the completed passages in the correct manner. Where the signs have been added correctly, the rendering of the passage from any one of

the candidates' sheets by a third person will be found to conform to the rendering of the examiner.

7. *Musical Punctuation* (Matu): The pupils' capacity to insert the syllables of a sahitya sung by the examiner, beneath the correct svaras is tested herein. Let a printed or a cyclostyled copy of the dhatu part of a musical passage be given to the candidates. The suddha sahitya (bare text) of the passage may be printed or cyclostyled on a separate sheet of paper and given to them a few minutes in advance to enable them to become familiar with it. As the examiner sings the sahitya let the candidates insert the syllables of the sahitya beneath the correct svara letters.

8. *Musical Dictation*: To test the aural powers of the candidates and their familiarity with notation, let a svara passage be dictated by the examiner slowly, phrase by phrase or avarta by avarta. Let the candidates write the svaras (short or long as the case may be) and mark their duration and sthayi with the usual signs. The graced svaras as well as the anya svaras, if any, should be indicated.

To higher classes, a dictation to test their notation-cum-swarajnanam may be given. Let the examiner sing the sahitya alone of a musical passage, phrase by phrase or avarta by avarta. Let the candidates with their swarajnanam identify the svaras of the phrases heard, write them and also write beneath them the corresponding syllables of the sahitya.

As a matter of procedure, in musical dictation, each phrase or avarta may be sung twice by the examiner. When a line is completed, it may be sung over once again. When the entire passage has been dictated, the examiner may sing the whole passage again continuously (*i.e.*, without repetition) keeping time, to enable the students to make any corrections they may deem necessary.

In musical punctuation and musical dictation, the frequently met with errors are, failure to place the commas, semicolons, madhyamakala lines, dots, wavy lines and asterisks at the correct places, or placing them at wrong places. Sometimes long notes are written for short notes and *vice versa*; lines are sometimes left incomplete and also sometimes made to run beyond their length.

9. In advanced examinations, the examiner may sing an unfamiliar pallavi and ask the candidates to identify its raga, tala and eduppu and reproduce it in notation. He may also sing an unfamiliar kriti and ask them to identify its raga, tala, the eduppu of its constituent angas, the prasaksharas, the length of the pada, as well as the total number of padas and words in the song.

10. In primary classes a phrase like *r s d d s d p* in Malahari raga may be sung by the examiner and the children asked to name the gita wherein the phrase occurs.

### SIGHT SINGING TESTS

*Sight singing tests* are individual tests. They enable an examiner to test the candidates' svarajnanam, srutijnanam (*i.e.* capacity to sing the correct srutis of the notes taken by the raga), tala jnanam, raga jnanam (*i.e.* capacity to sing the passage with raga bhava) and his knowledge of notation. It does not follow that candidates with good svarajnana are always successful in sight singing. The notes sung by them may be true to their pitch, but their poor knowledge of notation may prevent them from reading the passage correctly. They may imagine madhyamakala lines where none exist and ignore them where they do exist. In effect they will be found to give their own duration to the notes and totally ignore the duration assigned to them. The result is that the passage is either finished before the conclusion of the last avarta, or remains unfinished at the conclusion of the last avarta. Some again will be found to count the tala in accordance with their faulty singing—*i.e.*, accelerating or retarding the tempo of their counting as the case may be. A passage given in chitra tara marga will be sung by some in chitra tama marga and *vice versa*. The intelligent student will just glance through the passage once and then sing it straightaway correctly.

Passages given for sight singing may be in one of the prescribed or familiar ragas and of the length of four avartas if in adi tala and of 16 avartas if in Rupaka, Chapu, Tripata or Jhampa talas. Svara passages will suffice for the ordinary examinations. In advanced examinations, a passage with svara and sahitya may be given and candidates asked to sing the sahitya alone from the notation given. Since a common passage is given for sight singing to all the candidates of a particular grade of examination, it is essential that when a candidate takes his sight singing test, other candidates should not be within listening distance of this candidate.

Preliminary to the actual singing of the passage, a candidate may be allowed about three minutes to practise the passage mentally. He may even be allowed to hum the passage during this period. But he should not be allowed to practise the passage loudly three or four times. Bungling in sight singing is a very common occurrence in practical examinations. In sight singing one-third of the maximum may be allotted to the accuracy of the pitch of the notes, another third to the accuracy of their duration and the other third to the rendering with ragabhava.

## SOME OBSERVATIONS

It is always a pleasure to value a well answered theory paper. The raga sense of the candidates is revealed in answers to questions relating to (1) raga lakshana, (2) identification of ragas of given passages, (3) furnishing of sancharis of stated length, (4) giving of rakti prayogas and visesha sancharas in named ragas, (5) incorporating of given phrases in their own sancharis and (6) comments on the frequencies of named notes in given phrases.

The following clues for determining the raga of a given sanchari may be noted. Study the passage carefully and determine its arohana and avarohana. Note the visesha sancharas if any. Think of all the possible ragas whose arohana and avarohana will agree with the one determined by you. Having determined the possible ragas try to sing mentally the sanchari in each of the ragas by turn. The plan of development as well as the rakti prayogas and datu prayogas of the given sanchari will enable you to fix the raga.

Barring a few cases, it will generally be found that those who are good in theory are equally good in practice and *vice versa*.

Poverty of language and expression and meagre details furnished for questions relating to the lakshana of ragas and musical forms are common defects noticed in answer papers. Some candidates do not indicate the number or sub-section of the question in the margin. After going through the answers, the examiner has to infer the number and sub-section of the question to which the matter just read happens to be the answer.

In questions relating to the reproduction of compositions in notation, the following errors are noticed:—

- (1) Incorrect timing of the notes.
- (2) Placing the madhyamakala and trikala lines over wrong phrases or omitting to insert them at the correct places.
- (3) Omission to insert the sthayi signs.
- (4) The syllables of sahitya appearing below wrong notes.
- (5) Faulty phrasings.
- (6) Incorrect distribution of music in the laghu and the drutani sections.

While conducting aural tests, the examiners should talk to candidates slowly and distinctly. During individual tests, consistently with the available time, they should give reasonable opportunities to candidates to exhibit their best.

Private candidates are a problem in public examinations. They come without adequate preparation. Even the patient examiner gets the impression that such candidates come to cheat the examiners and waste their time. The answer papers of such candidates will generally be found to contain poor answers. While rendering a gita, such candidates forget an intervening avarta or phrase and comfortably skip over them and proceed; thus virtually making a datu prayoga of avartas. When asked to give meanings for songs learnt by them, they improvise some meaning on the spot, which in many cases are contrary to the real sense of the sahitya.

As a preliminary to the actual singing of a song, some candidates rehearse the song in a mild tone or even hum it in the hearing of the examiner. The poor examiner is obliged to listen to both these renderings!

In some examinations compositions are prescribed to indicate the standards expected. It is also usual in such cases to give candidates the privilege of offering alternative pieces of equal standard. On such occasions some candidates offer pieces of higher standards while others do the opposite. The latter will be at a disadvantage inasmuch as they have not understood the object in prescribing compositions.

In Practical examinations, some are smart enough to catch the question at first hearing and begin to answer. In the case of a few, the question may have to be repeated twice or thrice and even paraphrased.

In advanced examinations, where a number of items have to be covered, the questions asked in practical tests may be so distributed that the pieces rendered by candidates are representative of as many ragas as possible. Examiners will do well to give marks for each item then and there and not give marks for all the items, at the end of the candidate's performance based on the general impression. If this practice is not adhered to, candidates lose the chance of securing more marks for the few items that they may have rendered specially well. The performances of the examinees should be listened to by the examiners with mental alertness. Failure to do so has landed them in awkward situations. There were instances when examiners offered remarks on the supposed incorrect renderings, whereas in fact the candidates' renderings were correct.

Examinees may be classified into:—

- (1) Brilliant candidates who pass with distinction.
- (2) Candidates of I Class level.
- (3) Candidates of II Class level.



- (4) Average candidates of pass level.
- (5) Candidates on the border line and who may just scrape through on re-valuation or on further consideration.
- (6) Candidates who deserve to be failed.

### INTELLIGENCE TESTS

*Intelligence tests* help to measure the musical intelligence in children. Such tests stimulate musical thinking in pupils and help to discover those with musical aptitudes. Musically talented children can easily be spotted. Waste in the higher stages can be avoided and training concentrated on the deserving ones. Advanced lessons in music given to students who will not profit by them are a colossal waste.

The different kinds of Intelligence tests are given below and the teacher may grade them into those useful for beginners, juniors, seniors and advanced students. The tests mentioned below are either *aptitude tests* or *achievement tests*--the latter being tests based on the candidate's prior knowledge.

Achievement tests may be classified into those useful for pupils with (a) Svara jnanam, (b) tala jnanam, (c) raga jnanam, (d) sruti jnanam and (e) sahitya jnanam.

Aptitude tests of a simple character can be given to young children and beginners and tests of an advanced nature to those who have undergone higher courses in music. Intelligence tests of an advanced character and aptitude-cum-achievement tests are specially useful in determining prize-winners and successful candidates of top rank in final examinations in music.

### APTITUDE TESTS

1. Let two notes of different pitch be sounded in succession and let the pupils say which of the two notes is higher in pitch.
2. Let two notes of identical pitch be sounded in succession but one of them for a longer duration and let the pupils say which of the two notes is of a longer duration.
3. Let two notes of the same pitch and length but of different intensity be sounded in succession and let the pupils say which of the two notes has a greater volume or intensity.
4. Let two notes, one plain and the other graced, be sounded in succession and let the pupils say which of the two notes is graced.
5. *Tests in tone-colour.* Let the pupils be first made familiar with the timbre of the prominent concert instruments. Let the instruments be

played in succession each for a short period from the next room and let the pupils, from the tone-colour of the instruments heard, identify and name the instruments.

(Tone-deaf pupils can be spotted out from these tests.)

6. Let an unfamiliar gita be sung and let the pupils count the total number of its avartas mentally and give the answer.

7. Let the arohana and avarohana of unfamiliar ragas like Salagabhairavi, Garudadhvani and Jayamanohari be sung and let the pupils point out the varja svaras in the arohana or avarohana or both as the case may be.

8. Let a brief sanchara of a raga like Andolika be sung by the teacher and let the pupils identify the arohana and avarohana of the raga and also let them say whether it is audava or shadava etc.

9. Let a brief sanchara of a vakra raga be sung either with svaras or with akaram and let the pupils determine its arohana and avarohana and point out if it is an arohana-vakra raga or an avarohana-vakra raga or an ubhaya-vakra raga.

10. Let the arohana and avarohana of a vakra raga be sung and let the pupils write down the name of the vakra svara and the vakrantya svara and the compass of vakratva in each case. Also if the arohana or avarohana is ekasvara-vakra, dvisvara-vakra or trisvara-vakra, etc.

11. Let a sanchari be sung and let the pupils point out the highest and the lowest notes reached in it.

12. Let an adi tala sanchari of the length of two or four avartas and containing madhyamakala phrases be sung and let the pupils point out the total number of madhyamakala svaras therein as also their total duration in aksharakalas.

13. Let an unfamiliar song containing a number of sangatis be sung and let the pupils at the end of the song point out the total number of sangatis in each section of the song.

#### ACHIEVEMENT TESTS

(a) *For pupils with Svarajnanam.*

14. Let the arohana alone of a mela raga like Shanmukhapriya be sung either with svaras or with akaram and let the pupils point out which of the 12 notes of the sthayi are eschewed in this raga.

15. Let the arohana and avarohana of a raga like Begada be sung with akaram, and let the pupils point out which of the notes therein are dirgha and which of the notes are graced and sung.

(b) *For pupils with talajnanam.*

16. Let two notes be sung but with an intervening period of visranti or rest. Let the pupils count mentally the duration of the visranti and mention it.

17. Let the teacher sing an unfamiliar song and let the pupils determine the place where a named phrase in the song commences. For example, the teacher may, prior to singing the anupallavi of the song *Ramaniyeda* (Dilipakam), ask the pupils to note the place of commencement in the avarta of the phrase: *Sadvinadata*.

18. Let the teacher sing the first halves of four alankaras in four different talas, without counting time and let the pupils after listening to each half, write down its tala and the total number of its aksharakalas for an avarta.

19. Let the teacher sing a long passage of kalpana svaras for a theme the sections of the passage being in different gatis, and let the pupils mention the gatis that figured in the kalpana svara passage and also their sequence.

(c) *For pupils with ragajnanam.*

20. Let a brief sanchara or alapana of an unfamiliar bhashanga raga be sung and let the pupils name the anya svara or anya svaras and point out the phrase or phrases wherein they occurred.

21. Let an alapana of an unfamiliar raga be sung and let the pupils spot out the nyasa svaras and the resting notes of the raga.

22. Let an unfamiliar song, in one of the ragas familiar to the pupils be sung and let them identify its raga.

23. Let the arohana and avarohana or a brief alapana of an unfamiliar raga like Mandari be sung and let the pupils suggest the possible janaka melas that can be assigned to it.

24. Let the arohana and avarohana of an unfamiliar audava-audava raga be sung in akaram and let the pupils suggest the earliest and the latest possible melas that can be assigned to it in the scheme of 72 melas.

25. Let printed or cyclostyled copies of the svara graphs of some janya ragas be given and let the pupils determine the ragas of those graphs. Where possible, they may give the plural answers for the svara graphs. (Note: The svara graphs of Mohana and Revagupti will be the same, likewise those of Dhanyasi and Abheri and so on.)

26. Let printed or cyclostyled copies of the svarasthana graphs of some mela ragas be given and let the pupils determine the melas of those graphs.

27. Let printed or cyclostyled copies of the svarasthana graphs of some janya ragas be given and let the pupils determine their ragas and write their arohana and avarohana. Where plural janaka melas for the ragas are possible let them suggest the names or serial numbers of those janaka melas.

28. Let printed or cyclostyled copies of the srutisthana graphs of some ragas be given and let the pupils identify the ragas of those graphs.

29. Let a series of a single avarta (adi-tala) svaras in different ragas be sung in succession and let the pupils write the names of the ragas of those passages in the order of their sequence in their answer papers.

30. Let one-half of a sanchari be written on the blackboard in notation and let the pupils supply the other half of their own making within a given space of time, say five minutes.

31. Let a big circle be drawn on the floor and divided into 12 equal sectors. Let the names of the 12 svarasthanas be written on them in order. A party of 12 pupils may be chosen and named after the 12 notes of the sthayi. Now the teacher has to say "Mayamalavagaula" and immediately the pupils representing the svaras of this raga advance forward and occupy the particular svara sectors in the circle. After taking their respective positions they may sing the arohana and avarohana of the raga beginning with shadja, each pupil singing his note when his turn comes. The experiment may be repeated for other mela ragas like Chakravakam, Kharaharapriya, Harikambhoji, Simhendramadhyama etc. Even when an unfamiliar mela raga is suggested, the pupils may find out its notes by the application of the Katapayadi formula and march to their respective svarasthanas.

Where a large floor space for a circle is not available, a long rectangle may be drawn on the floor and the area divided into twelve equal parts to represent the dvadasa svarasthanas and the exercise repeated.

(d) *For students with a knowledge of prosody and the lukshana of musical forms.*

32. Let a kriti be given in notation with the syllables and words of the sahitya at some of the Yati sthanas and key places left out and let the students substitute suitable words at the blanks. (The suggested words should not only conform to the prosodical structure of the kriti but also aptly fit in with the general sense of the sahitya.)

33. Let a kriti with plural charanas be given in notation. Assuming that the mudrā charana alone is given in notation and that the remaining charanas are sung to the same dhatu, let the students write the other charanas in notation.

34. Let a printed or a cyclostyled copy of an unfamiliar tana varna, with the order of the ettugada svaras changed be given to pupils. Let them be asked to re-arrange the ettugada svaras in their correct order and within a given space of time, say ten or fifteen minutes, according to the length of the varna.

Similarly a printed or a cyclostyled copy of a ragamalika, with the order of its charanas changed may be given, and pupils asked to suggest the correct order of the charanas, within a given space of time.

(e) *Other tests.*

35. Let a kriti containing svaraksharas be sung and let the pupils, as they listen to the piece, note down the sections and avaritas of the song that contain this technical beauty and reproduce the concerned parts in notation. Let them point out which are suddha svaraksharas (*i.e.* where the exact solfa letters figure in) and which are suchita svaraksharas (*i.e.* where instead of the identical solfa letters, solfa letters with a different vowel ending or a like-sounding solfa letter with the same or a different vowel ending occurs).

36. Let an unfamiliar kriti or a varna be sung and let the pupils note down the places wherein the different gamakas occur.

37. Let an unfamiliar kriti be sung and let the pupils note down the words which are split up to suit the exigencies of Yati and prasa.

38. Let an unfamiliar kriti be sung and from its style, let the students determine its composer.

39. Let the pupils be asked to answer the question, if a single note can be heard as a janta svara under certain conditions.

40. Let a map of South India be given with the places of musical importance marked on it with the numbers 1, 2, 3, 4 etc. Let the teacher pick out some of these numbers and ask the pupils to point out the musical importance of the places signified by the selected numbers *i.e.* whether they are birth-places of great composers, or are places noted for music festivals or contain musical stone pillars etc.

## CHAPTER X

### MUSIC AS A CAREER

Musical careers in modern times—Teaching music from a broadcasting station  
—Musical Careers in ancient times.

Only those who are gifted in music and who have an aptitude for the art should take to music as a career. Persons who take to music as a calling in whatever form have a heavy responsibility thrust upon them. The career of music, though not a lucrative one in India, presents many avenues for distinction. Till now only a few of them have been explored and even those, only to a limited extent.

Those who practise the profession of music may be grouped under:—

(1) Performers of music, (2) Teachers of music. (3) Composers of music. (4) Critics of music.

#### MUSIC PERFORMERS: SINGERS

Persons gifted with sweet, ringing and melodious voices and who possess creative talents of a high order and who are also endowed with musical imagination and intelligence can aspire to become successful concert singers. Those who are not endowed with good voices but possess the other talents mentioned above, can still by intensive practice become accomplished concert singers. Persons endowed with good voices, but not possessing creative talents and musical intelligence may with training in histrionics become leading characters in dramas and operas. Or, they may become vocal assistants to performers of Harikāthas. If they are of a religious temperament and possess scholarship and powers of exposition, they can become successful Harikatha performers. They may also take to Purana Pāthanam. The film industry at the present day can easily absorb a number of good-voiced singers.

#### MUSIC PERFORMERS: INSTRUMENTALISTS

The Vina, Flute, Gottuvadyam, Jalatarangam and Svaragat enjoy the status of primary instruments in concert music and players of these instruments can give concerts to the accompaniment of the violin and the Mridangam. Eminent violinists are also engaged by Sangita Sabhas sometimes to give solo concerts to the accompaniment of the Mridangam. It is a rare honour for a violinist in South India to be invited to give a solo performance. The accompanists figure in more concerts than the principal performers, though from the point of view of total income both are on a par. The Sitar and Balasarasvati have in recent times become popular concert instruments in the South. The Mridangam being an

indispensable tala accompaniment in a concert, bhajana, kalakshepam, opera and dance, the players of this instrument are generally well off. The Ghatam, Kanjira, Dolak, Morsing, Gettuvadyam, Jalra and Konakkol are interesting secondary tala accompaniments in a concert, but the performers of these are not in frequent demand. The votaries of these instruments rarely get a decent income. Orchestras can absorb a number of instrumentalists. When Governors, Maharajas, Zamindars and Municipalities decide to employ Indian orchestras in their regular establishments, a bright future is assured for Indian music and musicians. Every Indian Municipality should have an orchestra and with it they can provide good music to their rate-payers. Nagasvaram players are employed in temple establishments and they are generally well off. The more talented amongst them are in demand at marriages and other festivals. The Tanjore Band consisting of a number of players of wood wind and brass wind instruments provides employment to a number of musicians. Amateur orchestras properly organised can provide a good subsidiary income to its members. When Indian music comes to be played in military and police bands, many instrumentalists can aspire to a decent income. Also when operas come to be staged in India to the accompaniment of regular orchestral music, many vocalists and instrumentalists will be provided with good employment.

Performances at the Radio Stations offer a fruitful source of income to good singers and instrumentalists now.

*Teachers of Music:*—There are music teachers who are regular members of the staffs of schools. There are others who go about giving private lessons in music in homes. Resourceful teachers of music set up their own studios and invite students to come to their places for lessons in vocal and instrumental music.

When due to some cause or other a concert performer decides to take to the teaching of music as his calling, he generally makes a big sacrifice. Society rarely appreciates this sacrifice on his part. The income that he might derive from one or more schools by part-time work can easily be earned by him by giving a few concerts. By being obliged to sing at the pitch of his pupils' voices (which is invariably at variance with his own pitch) he loses the metallic ring in his voice. Its responsive character also slowly diminishes. He gradually discovers to his dismay that his voice is not able to produce the madhyama kala and druta kala combinations with ease and clearness any more. It becomes difficult for him to shine as a concert performer again. The result is the same whether he is engaged in teaching individuals or classes. So concert singers must think twice before deciding to change their career. As a teacher of music

he will neither have the time nor the opportunity to practise some of the high-class pieces and continue in form. The teacher of instrumental music is also in the same position. He finds no use for any of those high-class pieces and techniques which he has learnt and mastered.

The voice when used at its normal pitch is delightfully responsive and is able to produce all the delicate shades and gamakas with ease and accuracy. When forced to sing at a pitch higher or lower than its normal pitch, a strain is put upon the voice and the result proves ruinous in the long run. Thus it is that many music teachers who started with good voices lost the brilliant metallic ring in them in course of time.\* This is truer of men than women. Women always teach only girls and at the most the difference in the pitch of the voice in the two cases will be about one tone or  $1\frac{1}{2}$  tones. But men teachers are engaged to teach boys and girls and the difference of pitch in this case will be more than half an octave. The teacher can save his voice to some extent, if he uses an instrument like the violin while giving lessons.

People who have attained a fair degree of proficiency in music and who are in affluent circumstances can in the interest of the art take work as honorary teachers of music in institutions and thereby help in the dissemination of musical knowledge.

#### MUSICIANS AND TEMPLES

The trustees of the various temples in South India can profitably employ musicians in their regular establishments. The musicians may, amongst other things, be asked to:—

(1) Give recitals of sacred music during temple festivals and services.

(2) Teach sacred songs to the worshippers.

(3) Teach music to the pupils of the village school, if the school has not got on its staff a properly qualified music teacher.

(4) Organise choir parties, orchestras and bhajana goshtis, and arrange for periodical performances by them. Concerts by these parties can also be given in the local hospitals for the entertainment of patients.

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\*These remarks apply only to the singers of melodical systems of music. In Europe and countries which have adopted the harmonical system of music, pupils are trained in part-singing and according to the range in absolute pitch of their voices, they are trained to become basses, tenors, altos or sopranos.



(5) Hold separate music classes in the temple precincts for the benefit of the children and adults of the place.

(6) Promote adult education by holding special classes for adults and teach them ballads, folk songs, national songs, and songs on current events, health themes etc. Small pamphlets containing the texts of the above songs placed in the hands of the rustic folk will keep up their reading habit and prevent them from lapsing into illiteracy. Let it be remembered that the musician was a regular member of the ancient village community.

There are some temples in South India which have on their staff musicians like the Oduvars in Saivite temples, but their services are not fully utilised. They merely give recitals of sacred music on the occasion of the temple rituals and do not do anything beyond that.

With the prospect of earning something through private practice in addition to the salary from the temple, many musicians might be induced to go to mofussil places and thereby they will also help in the spread of musical knowledge amongst people and promote adult education.

Teachers of music are well equipped to give lecture-recitals on musical topics. Lecture-recitals provide both education and entertainment to the listeners and give them musical experience. The profession of lecture-reciters of music is yet in its infancy in India.

In addition to lectures and talks, he can write articles on musical topics to newspapers and journals and thus educate people in music.

Some of the teachers of music who are also good performers are not enabled to take concert engagements for various causes. Service regulations may not permit them or they may not be able to take leave frequently to attend mofussil engagements. One of the ways of keeping a music teacher in good form is by encouraging him to accept as many concert engagements as possible without prejudice to his own work in the institution. A music teacher being a musician plus a teacher, if he is not made to avail himself of opportunities to shine in the former role also, he is likely to become a mere fossilised teacher. The managements of musical conservatories in Europe and other countries have appreciated the importance of this privilege and they allow their staff to enjoy the same. So if a music teacher is willing and is competent to perform in public, he may be permitted by the management to undertake such engagements, so long as they do not interfere with school work and the efficient discharge of his duties.

It is desirable that Conferences of music teachers are arranged periodically. This will give an opportunity to those actively engaged in the teaching of music to meet and discuss the problems relating to the

teaching of music in the light of their new experiences. The teachers will derive fresh inspiration from such contacts. They can also learn new songs and become familiar with the latest methods in music teaching.

Composing music on '*ad hoc*' themes as a profession has not yet been properly explored. There are a few people now who supply songs to films, and for all their work they are given only a pittance. The passion for new music has not yet come in our country and when that time comes contemporary composers of art-musical forms will have a bright future.

Every prominent newspaper in India should have on its staff a regular music critic. His duties will be not only to review the concerts given, but also to review music books and gramophone records released from time to time. He can also contribute articles on music and play a great part in moulding the taste of the people along right lines.

Well-conducted weekly and monthly music journals are a desideratum in India. In Europe, even smaller countries publish a number of excellent music journals.

Musical Insurance has yet to come in India. Concert Agencies and Concert Bureaux can function profitably in big cities. This is a line that has not been tapped so far.

The art of writing attractive and captivating advertisements for concerts has not been attempted in India.

#### TEACHING MUSIC FROM A BROADCASTING STATION

The Radio offers enormous facilities for the teaching of songs to millions of listeners at the same time. For the successful accomplishment of the task, the details relating to the song to be taught should be given wide publicity through the official organ of the Radio. If the piece to be taught is already available in notation in one of the well known tune books, a reference in the Radio journal to such a book may suffice. The pupils in different schools as well as adults, listening from their own houses or from community-listening centres can have the book before them and learn the piece quickly. Where the piece is a new composition, it should be published with notation in the Radio journal beforehand so that music teachers in schools may write the same on the blackboard and keep it ready for the use of the pupils during the Radio period. Adult listeners who are not subscribing for the journal can make copies of the song on paper and keep them ready for use at the appointed time. The pupils and the listeners should be ready in their places at least five minutes prior to the scheduled time. The pupils may sit or stand in front of the

receiving set and in direct view of the blackboard. The teacher from the Radio station should first mention that the phrases sung by him should be carefully listened to and repeated by the listeners to correct time. If the listeners slacken their speed of singing, there will arise the danger of the teacher's subsequent phrases commencing even before the listeners complete the previous phrases. If the pupils sang in an accelerated time, there will necessarily ensue a brief period of silence in between the conclusion of their music and the subsequent music from the teacher. Absolute precision in rhythm should be maintained to guard against such errors. A *gettuvadyam* with a loud and pleasing tone may be used by the teacher for the rhythmical guidance of the listeners. When the teacher has sung a phrase of the chosen song, he has to keep silent subsequently for the duration of this phrase and then continue. During this period of silence, the pupils near the listening sets in the different schools as also the other listeners are expected to repeat the phrase. During the period of his silence, the studio accompaniment can, however, repeat the phrases just sung by the teacher and this will be a help to the listeners who are singing the phrases. Even those who do not actually wish to learn the piece, will profit by listening alternately to the same phrase from the voice and the instruments. Since the *tambura* will be kept sounding all the time from the Radio, the music teachers need not bother to get a *tambura* for the class during the radio periods. The method outlined on pages 34-35 for the teaching of songs can be followed in teaching songs over the Radio also, making the necessary changes.

### MUSICAL CAREERS IN ANCIENT TIMES

In this connection it may be of use to know the careers that were open to musicians in ancient times.

The career of music is as old as the Vedas. It is one of the careers with a long and continuous history. It has noble and hoary traditions behind it. Brilliant men and women in the past have taken to it. The ideal that one should *only sing and not receive* anything in return was always there; but still music was pursued as a career and many avenues were open to musicians of ancient times. Music was cultivated in the past by all classes of people, including ascetics and members of royal families. Ascetics played music to welcome distinguished visitors (*Ramayana*).

From the historical point of view, the subject of musical careers can be studied under the following four heads:—

1. Careers which have been in vogue from ancient times.
2. Careers which came into vogue during particular periods of musical history and ceased to exist afterwards.

3. Careers which came into existence during medieval times and have since continued.
4. Careers which came into existence in modern times.

Careers like the teaching of music and the making of instruments have been in existence from very ancient times. These careers have been in existence in all countries and will continue for all times. With the coming into existence of the Temple Institutions, careers like the reciting of sacred hymns and performing ritualistic dances in shrines (*oduvars* and *araiyars*), came into vogue. With the advancement of civilisation, fresh musical careers sprang into existence. To-day we have as many as twenty different careers open to musicians of varying degrees of skill and ability.

Careers like the following are a development of recent times:—

- (1) Performing in concert halls, marriages and festivals for a stipulated fee;
- (2) Acting in films;
- (3) Performing over the Radio;
- (4) Writing music on *ad hoc* themes and for the films for a fee;
- (5) Musical insurance *i.e.*, insuring (a) the voices of singers; (b) the fingers of instrumentalists and (c) the toes of dancers;
- (6) Musical proof reading, *i.e.*, reading the proofs of musical compositions in notation, a task for which a high degree of *svaragnanam* is needed; and
- (7) Musical journalism.

As examples of careers which were once in vogue, but have become obsolete, may be mentioned the career of musical stone masons. These masons have left behind them magnificent musical stone pillars in temples at Hampi (Pampapati shrine), Madura, Tinnevely, Trivandrum and Suchindram (near Cape Comorin). These stone pillars which give clear ringing notes, were played upon with small sticks and they provided both a musical and a rhythmical accompaniment to the music of the congregation.

The careers open to musicians in ancient times were:—

1. *Giving Concerts*: The singers performed to the accompaniment of stringed and percussion instruments. The *tambura* was not known in ancient times. This instrument appears as a drone accompaniment at a later period. The earlier *nishkala* type of stringed instrument (*i.e.*, which had no provision for drone or sympathetic strings) naturally gave way to the later *sakala* type of stringed instruments (*i.e.*, which had provision for such strings) as the modern *veena*.

Instrumentalists in early times were content with faithfully accompanying the singer. With the development of art music and *manodharma sangita* (creative music), instrumentalists began to assert their own rights and gave solo performances independently of vocalists. Styles in instrumental playing gradually developed. Orchestral music was in vogue in ancient times. The leader of the band was called the *Vinaganagin* (Satapatha Brahmana). The orchestra of purely wind instruments was called the *Vamsaka brinda*. *Brindaganam* was the combined performance of the choir and orchestra. The *ulakavadya* referred to in the *Chatushshashti kalas* is the *Jalatarangam*.

2. *Performing in the military band and performing during certain rituals*: Besides concert instruments of the stringed group, wind and percussion instruments of different varieties were used in ancient times. The Yajur veda refers to lutanists, drummers, flutists and conch blowers. The *bakura*, *gargara* and *aghati* are mentioned in the Rig veda. The *bhumidundubhi*, *kanda vina* and *vana* were used in the Mahavrata ceremony. The *adambara*, *pataha*, *panava*, *anaka*, *bheri*, *dundubhi*, *mridanga*, *svastika*, *turya*, *sankha* and sometimes also the flute were used in the military band. From the constitution of the military band, we can guess that a powerful rhythmic music was produced by the players. *Dundubhyaghata* and *adambaraghata* were respectively the names for the performers on the drums, *dundubhi* and *adambara*. The *dundubhi* was played with a bent stick, the *kona*. The *anaka* was sounded on auspicious occasions. The Ramayana mentions that the armies marched to the accompaniment of the military band. The same epic mentions instruments like the *dindima*, *gomukha*, *gosringa* and the *ghata*.

3. *Court Musician*: Kings of all countries have honoured distinguished musicians by appointing them as court musicians on princely salaries. King Solomon and the Pharaohs of Egypt had musicians in their courts. There were musicians in the courts of Dasaratha, Sugriva and Ravana. The appointment as a royal musician was the highest that a musician could aspire to in ancient times. The dignity, status and prestige enjoyed by the court musicians are amply borne out by the story of Guttala, the musician in the Buddhist Jataka legends. Healthy rivalry between the court musicians was productive of very good results. The senior musicians performed on festive occasions before the rulers. They also taught music to the members of the royal household. The *sutas*, *magadhas* and *vandis* were the royal bards who sang the praises of the king. The Ramayana mentions that kings were roused from sleep with music. Musicians with sweet and trained voices were commissioned for this work. There were

instrumentalists who performed during stated hours to indicate to the people the hours of the day and night. The state musicians performed to entertain the princes and the masses. They performed in royal processions and in coronation festivities.

4. *Teaching of Music*: Music was extensively cultivated and the teachers of music taught not only practical music but also the principles of *gandharva tatva* or musicology. From the Mahabharata we learn that Arjuna, in the disguise of Brihannala was engaged by the king of Virata to teach music to the princesses of the royal household, amongst whom was Uttara, the daughter of the king.

5. *Reciting sacred music*: In point of antiquity this is the oldest of musical careers. The samaga commanded great reverence. He remembered the music of his hymns through the *musical hand*. It is possible that this device of remembering the music by the five fingers suggested to the westerners the idea of writing music on five parallel lines. The slight lifting up of the thumb to denote the *krushta svara*, might have suggested the idea of placing the notes on spaces between the lines in staff notation. During medieval times, samagas and musicians were absorbed in Temple establishments. Musical endowments for the maintenance of musicians and music parties in temples were created by kings. In some South Indian temples, *sarva vadyam* (literally all instruments, but actually 32 representative instruments) is played on the occasion of special rituals.

6. *Purana patanam*: i.e., reading and expounding the Puranas and conveying moral teachings to mankind came into vogue during the age of the Puranas. The sweet voiced singer, who sang the slokas in ragas appropriate to the context, made a great name.

7. *Kalakshepam*: The giving of religious discourses to the accompaniment of music (popularly known by the name of *Harikatha Kalakshepam*) was also in vogue in ancient times.

8. *Making of Musical Instruments*: *Jyakara* was a maker of bow-strings. Metallic strings were not used in ancient times. Only strings of gut and still earlier, strings of *darbha* (grass) were used. Since instruments with 21 strings were used and since the strings gave notes extending over a compass of 3 octaves, it is evident that fine strands of gut, twisted into strings like the modern violin guts must have been used. The number of strands in a string varied according to its thickness. The stringed instruments of ancient times were of the harp type and were played on open strings. There was no fingerboard and hence such niceties as the glides, shakes and slurs characteristic of fretted instruments were not possible in those times. The singer who managed to produce these subtleties with his

voice always made the instrumentalist alive to the limitations of his instrument. The coming into existence of the frets constitutes an important landmark in the history of Indian Music. Musicians soon perceived the beauties in the notes embellished by the lateral deflection of the string from a svarasthana. The fact that only *alankaras* (svara-group patterns) are referred to in ancient works and not *gamakas* as we understand them is proof that the stringed instruments of ancient times were only of the harp type. With the coming into existence of the fretted vina, the earlier harp-vina fell into oblivion and the *vyakaras* then directed their attention to the making of vinas with finger-board and frets. Fretting the vina (*i.e.*, fixing the frets in correct positions on the finger-board and for which task an accurate *svaragñanam* is required) as a career comes into existence only in the late medieval period, *i.e.*, after the *sarva raga mela* vina was perfected.

9. *Dancing* as a career attracted a good number of musicians in ancient times. The *Natya sastra* of Bharata as well as the Tamil epic *Silappadikaram* throw a flood of light on the individual and group dances of those times as well as on topics like dances performed to please the Deities, qualifications and equipment of dancers and dance masters, system of training etc. Princesses learnt dancing in ancient times.

10. *Drama*: *Natakas* were very popular in all parts of India and actors with attractive voices were absorbed in them.

For some centuries, dance dramas of a sacred character were enacted in temples by dancing girls. The *Kurrula Kuravanji natakam* (Courtallam), the *Pallaki seva prabandham* (Tiruvarur), the *Kapilai natakam* in Pudukottai and *Suraguru natakam* in Tirukalikundram may be cited as examples. It is a pity that this practice is dying out in some temples.

11. *Musical copying*: At a time when printing facilities did not exist, musical copying as a career must have been pursued by musicians who could not make a name as performers. Forms like the *dhruvas* and *gitis* must have been copied down in solfa notation and made available to students, performers and actors.

12. *Musical iconography*: The paintings, engravings, sculptures and pictures of musical themes and objects, sculptures of dance poses and pictures of concert parties and dance parties (*Ajanta frescoes*) throw a flood of light on the music of ancient times. The seating plan of the members of a concert party, the accompaniments that were used and the number of performers in concert parties are all valuable details for us. With the crystallization of the raga concept, pictures of ragas and *raginis* depicting the moods associated with them were painted.

13. *Musical therapy*: It is possible that curing of ailments by playing special types of music was practised as a career in ancient times.

14. *Wandering minstrels*: The less gifted musicians eked out their livelihood by going from place to place and displaying their talents.

The village drama, shadow plays and the puppet shows provided employment off and on to local musicians.

Musical careers perhaps were not so lucrative in ancient times as they are at present. But musicians of those times thought more of fame and the attainment of high standards.

Thus musical careers of both ancient and modern times can be classified under:—

1. Professional, wherein the musician made his livelihood by performing in courts, sabhas etc.

2. Academic, wherein the musician pursued a teaching career or the career of giving lecture-recitals.

3. Literary, wherein the musician wrote lakshana granthas or works on music.

4. Composition, wherein the musician composed songs on *ad hoc* themes or in praise of patrons or for films.

5. Technical, wherein the musician made his livelihood by making musical instruments or by attending to their repairs.

As an item of major musical activity during a year, a pageant of musical careers may be planned. Careers open to musicians from the Vedic times to the present day may be presented in the order of their evolution.



## CHAPTER XI

### SYLLABUS

Principles to be kept in view in framing a syllabus—A model syllabus—Syllabus for Training Schools—Teaching Tests.

At the beginning of the academic year the teacher will do well to draw a well-planned, graduated and detailed syllabus along the lines mentioned below:—

The principal aim to be kept in view in the teaching of music in schools is to train the children to sing nicely and to train their musical instincts, ultimately leading them towards appreciation of good music (musicianship). This object is attained by taking them simultaneously through the technical course, comprising the *svara* exercises, *alankaras*, *gitas*, *svarajatis* and *varnas* and the melodic course comprising songs of recognised merit. The choice of suitable songs is important, since the future taste of the child is dependent upon this selection. There should be variety in regard to speed and execution. The songs should include graded selections from art music, sacred music, operas and folk music—and also a few national songs, ballads, musical dialogues and songs of local interest. Classical and difficult pieces should be avoided in the lower standards, for the simple reason that they will not appeal to the imagination of the young pupils. Songs with *gamaks* also should be avoided in such standards. The compass of the pupil's voice should be gradually extended *through the use of songs of progressive range*. Graded exercises in musical dictation, musical punctuation, sight-singing and ear-test exercises along with short theory lessons centering round simple and common musical terms should be given once a week. Graded and planned exercises in notation given once a week will help pupils in course of time to sing accurately musical passages from sight.

The gifted and talented pupils of a class can be discovered easily. They assert themselves and easily establish their place amongst their brethren. On account of their captivating voices and musical talents their classmates come to respect them involuntarily.

Municipalities and other bodies, having a number of schools under their control, should adopt a unified scheme of music teaching for the children at different stages of their school life. Continuity of method and progressive grading of the work are essential.

Very simple songs should be taught in the 1st and 2nd standards. From the 2nd standard onwards, assuming that two periods per week will be available for music, one period should be devoted to the technical course

(*abhyasa-gana*) and the other to the teaching of songs proper. Where more periods are available, they should be devoted to the teaching of songs. The utility of the *abhyasa-gana* course is that it gives training in the artistic and polished rendering of pieces and generally in musicianship. Exclusive of the technical course, on an average about 15 to 20 songs may be taught to a class in a year. In schools which are situated in prominent centres of music, it ought to be possible to cover more songs during a year. Only songs with beautiful melody, combined with expressive words and songs consistent with the state of the musical capacity of the children should be taught. The selected songs should have good poetry in them and must be within the child's comprehension. In the Primary Classes songs should be taught only by the *lip-ear* method. From the 1st Form onwards, they may be taught *by rote* or with *svaras* at the option of the teacher. Pupils should always sing the songs, counting the *tala* correctly. Solo singing should be encouraged.

From the 5th standard onwards graded exercises in musical dictation and graded sight-singing and ear-test exercises as also well-planned *svarajnanam* and *talajnanam* exercises may be given. From the 1st Form or 2nd Form onwards pupils may be encouraged to sing simple melodies from printed music books.

Where the chosen song is found to be a bit difficult, the teacher may, after singing the whole song once and before beginning to teach it, sing each section of the song once and then teach it. Thus he may sing the *pallavi* once again and then teach it. After teaching the *pallavi*, he may sing the *anupallavi* once and then teach it. Likewise also the *charana*.

Each year select songs, verses and dialogues from well-known operas should be taught, so that the opera or select scenes from it may be staged at the end of the year, if possible to the accompaniment of the school orchestra.

Each year the pupils should be made familiar with at least 5 new ragas, through pieces. The teacher would do well to preface each song with a few simple melodic phrases in its raga and ask the pupils to repeat them. By including in this preliminary exercise the difficult musical phrases occurring in the song, and also phrases involving the characteristic *gamakas* of the raga, the teacher will pave the way for the easier grasp and assimilation of the piece. In each lesson the pupils should be asked to sing one or two familiar songs learnt either during the year or in the previous year. This will help them to sing well. A music lesson should be begun with some breathing and voice training

exercises. A portion of the music period can be utilised for the teaching of assembly songs. Musical signs and terms should be explained as they occur. The teacher may now and then write on the blackboard simple melodic phrases in ragas familiar to the pupils and ask the pupils by turn to sing one phrase each. The judicious adoption of this method will develop svarajnanam in pupils within a short space of time. Besides giving training to the eye, it also trains the ear to recognise tonal and rhythmic effects. The singing lesson develops the memory and the power of concentration of the child.

Stories of music, anecdotes about great musicians, accounts of famous musical contests and accounts of musical patrons, their munificence and the honours bestowed by them on musical luminaries, given to pupils off and on will serve to rouse their enthusiasm and kindle their imagination. From the 1st Form onwards regular graded lessons in the theory of music and short biographical accounts of great musicians and composers may be given at the option of the teacher.

The syllabus outlined here is for pupils of average musical ability. *The teacher may make modifications here and there to suit local needs.* In each class a few songs of the same type as the ones taught in the previous year may be taught. For each class some typical songs are given here to indicate the standard. Syllabus is given here for all the classes from Standard I to Form VI. Students having special aptitude may take to optional music in the 5th and 6th Forms leading to further specialisation in the University courses.

From the 4th standard onwards, the pupils may be taught the meanings of the more important musical terms. For this purpose, the musical terms have to be graded and taught. About 10 technical terms may be taught to a class during a year. In the higher classes, this number may be increased.

## MODEL SYLLABUS

In addition to the songs mentioned below for the various standards, selections from folk music, ballads, action songs, story songs, kindergarten songs, and songs and solfeggios useful for kummi, kolattam and pinnal kolattam may be taught in the Primary classes.

### STANDARDS I & II

*Technical Course:* Blending with the sruti and singing the sruti svaras.

*Melodic Course*:—Very simple songs consisting of only stanzas *i.e.* without the divisions; pallavi, anupallavi and charana, in adi and rupaka talas and characterised by easy rhythm and sama eduppu and the stanzas being sung to the same music to be taught. The range of the songs should not exceed an octave and should preferably be between mandra panchama and madhya panchama. Songs with sangatis and gamakas and pieces in prati madhyama ragas should be avoided. Pieces in Sankarabharana, Hrikambhoji and their derivatives may be chosen. Songs chosen should be short and easy.

*Examples*:—

Bhaktiyal yanunai.—Navaroj.  
Ponnar meniyane.—Sankarabharana.  
Padi madinadi.—Navaroj.  
Kallarkkum.—Kuranji.  
Engaladu tirunadu.—Kuranji.  
Tirumagalulavu.—Harikambhoji.  
Rara phani sayana.—Harikambhoji.  
Paramatmuni.—Khamas.  
Vidiyile.—Kapi.  
Nilamayil.—Kapi.

### STANDARD III

*Technical*:—Srutisvara exercises and Sarali varisais in Mayamalavagaula.

*Melodic*:—Songs of the same type as for standards I and II, but they may have the divisions: pallavi, anupallavi and charana and the range can be from madhya shadja to tara shadja or slightly higher.

*Examples*:—

Parayo vendan mugam.—Yadukulakambhoji.  
Mandiramavadu.—Devagandhari.  
Muttineri.—Arabhi.  
Pahi Ramachandra.—Sankarabharana.  
Gatamoha srita.—Sankarabharana.  
Sri Rama Sri Rama.—Sahana.  
Syamale Minakshi.—Sankarabharana.  
Sri Raghuvara Dasarathe.—Sankarabharana.  
Todudaiya seviyan.—Nata.  
Umbar taru.—Anandabhairavi.

### STANDARD IV

*Technical*:—Hechu Sthayi varisais, Taggu sthayi varisais and Janta varisais in Mayamalavagaula.

*Melodic*:—Easy songs in Adi and Rupaka talas having a few simple sangatis. Songs to be in sama eduppu. The range of the songs may extend up to  $1\frac{1}{2}$  octaves.

*Examples*:—

Oka mata.—Harikambhoji.  
 Vinave O manasa.—Vivardhani.  
 Sara sara samarai.—Kuntalavarali.  
 Madar pirai kanni.—Devagandhari.  
 Atti muganai.—Sankarabharana.  
 Isainda erum.—Devagandhari.  
 Pusuvadum.—Arabhi.  
 Gitaminiya kuyile.—Kambhoji.  
 Raminchuva revarura.—Suposhini.  
 Kaithalanirai.—Nata.

#### STANDARD V

*Technical*:—Two datu varisais and Alankaras in the saptatalas. (Practice of the svara exercises learnt during the previous years in two Kalas or degrees of speed). The four gitas of Purandara Das in Malahari raga. Practice in naming notes sung or played. Kala pramana svara exercises.

*Melodic*:—Songs in adi and rupaka talas involving simple gamakas. Easy pieces in chapu tala. The range of the songs may exceed  $1\frac{1}{2}$  octaves. One or two pieces in pratimadhyama ragas may be taught.

*Examples*:—

Chudare Chelulara.—Pantuvrali.  
 Adavarulella.—Yadukulakambhoji.  
 Vedavakyamani.—Mohana.  
 Paripalaya Dasarathe.—Sankarabharana.  
 Kanikaramu leka poyena.—Anandabhairavi.  
 Rara Rama.—Bangala.  
 Matrariyada.—Surati.  
 Arumarundoru.—Mohana.  
 Matrupatrena.—Todi.  
 Papam seyyadiru.—Nadanamakriya.

#### FORM I

*Technical*:—Gitas in Mohana, Arabhi, Suddha Saveri and Kalyani ragas: Bilahari Jatisvaram.

Recognition of ragas when the arohana and avarohana are sung by the teacher.

Guessing the talas of new pieces sung by the teacher.

*Melodic*:—Pieces in adi, rupaka and chapu talas involving simple gamakas and sangatis. A few pieces in anagata eduppu (*i.e.* the music starting after  $\frac{1}{2}$  count etc.) may be taught.

*Examples*:—

Ezhundale pungodai.—Bilahari.  
Na manavini.—Chakravakam.  
Rama rara Sita.—Anandabhairavi.  
Alokaye Rukmini.—Kambhoji.  
Ento brahmanandamu.—Bilahari.  
Chidambara darisanama.—Mukhari.  
Pacchai mamalai pol meni.—Nilambari.  
Muttu Kumariyane.—Sankarabharana.  
Pitta pirai sudi.—Surati.  
Adala sedanarada.—Sankarabharana.

## FORM II

*Technical*:—Gitas in Bhashanga ragas like Bhairavi and Kambhoji: Khamas svarajati: Sankarabharana Adi tala varna: Guessing the talas of more unfamiliar pieces sung by the teacher.

*Melodic*:—Easy pieces in Desadi talas and very simple pieces in the Jhampa tala. Songs with Chitta svara.

*Examples*:—

Sarasvati nannepudu.—Kalyani.  
Chinna nade na.—Kalanidhi.  
Toline chesina.—Suddha baugala.  
Paraku jesina.—Jujahuli.  
Amba ni saranamu.—Anandabhairavi.  
Sri Rama Jaya Rama.—Yadukulakambhoji.  
Kanakasabhapati.—Dhanyasi.  
Puvar malar.—Navaroj.  
Bagumira ganu.—Sankarabharana.  
Sarvam brahmamayam.—Sankarabharana.

## FORM III

*Technical*:—Two Aditala Varnas preferably in Kambhoji and Hamsadhvani ragas. Guessing the ragas of unfamiliar pieces sung by the teacher, provided the ragas of the pieces sung are familiar to the pupils.

Encouraging the students to give simple phrases of their own in familiar ragas.

*Melodic*:—More pieces in Desadi and Jhampa talas. Songs with Madhyamakala sahityas. Simple madhyamakala kritis with sangatis.

*Examples*:—

Marugelara.—Jayantasri.  
 Tolijanmamuna.—Bilahari.  
 Raghunayaka.—Hamsadhvani.  
 Sri Sarasvati.—Arabhi.  
 Chidambaram pogamal.—Janjhuti.  
 Paluku kanda.—Navarasakannada.  
 Sri Raghuvara.—Bhairavi.  
 Nadamadi.—Kambhoji.  
 Sivalokanadanai.—Nadanamakriya.  
 Tillaiyambala.—Manji.

#### FORM IV

*Technical*:—Navaragamalika Varna; Bhairavi Ata tala Varna. Guessing the ragas of further new pieces sung by the teacher, the ragas of the chosen pieces being familiar to them. Encouraging students to give simple musical sentences of their own in ragas familiar to them.

*Melodic*:—Slightly difficult pieces in adi, desadi, rupaka, chapu and jhampa talas. Easy pieces in Tripura tala.

*Examples*:—

Koniyade.—Kikiladhvani.  
 Sujanajivana.—Khamas.  
 Upacharamu jeseva.—Bhairavi.  
 Devi Minakshi mudam.—Kalyani.  
 Mugattaik kattiye.—Bhairavi.  
 Tanavaritanamu.—Begada.  
 Kannatandri napai.—Devamanohari.  
 Manasukaruga.—Hamsadhvani.  
 Sannidhi kandu.—Mohana.  
 Karuniso Krishna.—Kedaragaula.

#### FORM V

*Technical*:—Sankarabharana Ata tala varna (*Chalamela*); Kambhoji jhampa tala varna (*Kamalakshi*). Training in the preparation of svara graphs of familiar ragas. Encouraging students to write aditala sancharis of the length of two avartas in common ragas.

*Melodic*:—Kritis involving the use of slightly difficult gamakas. More pieces in Tripata tala. One Ashtapadi.

*Examples*:—

Manasa etulortune (Malayamarutam).  
Santamu leka (Sama).  
Nichittamu (Dhanyasi).  
Kalala nerchina (Dipakam).  
Ilalo Pranartiharudanuchu (Athana).  
Himadri sute pahimam (Kalyani).  
Manasuna nera (Begada).  
Pasyati disi disi (Sankarabharana).  
Pandattal vandeppal (Saurashtra).  
Kalaittukki (Yadukulakambhoji).

#### FORM VI

*Technical*:—Kambhoji Ata tala varna (*Sarasijanabha*); Begada Adi tala varna (*Inta chalamu*). Training in the preparation of svarasthana graphs of familiar ragas. Interpretation of given svara graphs. Practice in composing Adi tala sancharis of four avartas. Encouraging students to sing slokas, padyas and viruttams in familiar ragas.

*Melodic*:—Kritis with svara sahityas. Pieces in desya ragas. One Taranga.

*Examples*:—

Sri Rama padama (Amritavahini).  
Tatvameruga tarama (Garudadhvani).  
Raga sudharasa (Andolika).  
Kanjadalayatakshi (Kamalamanohari).  
Jagadhabhi Rama (Kanada).  
Ninu sevinchina (Yadukulakambhoji).  
Pahimam Sri Raja Rajesvari (Janaranjani).  
Puraya mama Kamam (Bilahari).  
Vandan vandan Bharata (Madhyamavati).  
Ambara chidambara (Surati).

Simple namavalis may also be taught to pupils in the lower classes. They catch the simple melodies easily and the pundarikams help them to realise the significance of sruti svaras. The subsequent rendering of the namavalis in changed dhatus will be a good introduction to them to attempt *niraval* in their advanced musical studies.

It is desirable that all the songs taught in a school should have been previously approved by the Director of Musical Education or other competent authority.



In the Primary classes, the language of the songs taught should be the regional language. In bi-lingual areas like the city of Madras, songs in both Telugu and Tamil may be taught from I Form onwards. Whatever be the regional language, it is essential that at least a third of the number of songs taught in a year in the secondary classes from Form I should include selections from classical composers like Tyagaraja.

Musical compositions are so many stepping-stones to the realm of raga jnana. The teacher should, therefore, draw the pointed attention of the pupils to the importance of the dhatu. Ragas are solid facts. They are not entities merely remaining in the æsthetic imagination of the trained musician. With the advent of the Radio, even children have begun to recognise ragas. When an unfamiliar song in Mohana raga is heard over the Radio, many children will be found to enthusiastically exclaim "this song is like *Nanu Palimpa*"—meaning thereby that the raga of the piece heard is like the raga of the kriti *Nanu Palimpa*.

The teacher should emphasise that the study of musical theory is as important as the study of the vocalises and concert pieces. A knowledge of musical theory helps one to understand intelligently, the basic principles of the art of music. That knowledge again helps him to sing or perform accurately and with confidence. The study of advanced musical theory or history of music may not be of much use to the professional performer or the teacher of music in a school, but nevertheless they impart a good mental training and width of outlook and enable them to acquire qualities of concentration, discipline and quick assimilation.

The development of *rhythmic alertness* in pupils is important. Five pupils may be picked out and asked to sing on alankara in trikala—the first pupil singing the first line in the first degree of speed, the second pupil singing lines 2 and 3 in the second degree of speed, the third pupil singing lines 4, 5, 6 and 7 in the third degree of speed, the fourth pupil singing lines 8 and 9 in the second degree of speed and the fifth pupil singing the last line in the first degree of speed. In a tana varna, each student or a row of students may be asked to sing an ethugada svara, the entire class joining in singing the ethugada pallavi. Likewise in a svarajati, each pupil or a row of pupils may be asked to sing a charana in turn, the entire class joining in singing the pallavi each time.

The teacher should under no circumstances make fun of less clever or dull children in a class. Such reckless acts on his part develops in the aggrieved students, a hatred for the teacher and in some cases a hatred for the subject as well.

The music teacher should plan only those extra-curricular and major

activities which his pupils can carry out with efficiency and for which the school has the requisite facilities.

It is of great importance that the teacher should teach only songs which he knows thoroughly and which he had learnt correctly. If the teacher himself is in doubt, how can he expect his pupils to make progress? Let him not include in the pieces sangatis added by himself or by someone else. These sangatis, often of doubtful value, may not fit in with the spirit of the piece. More so, he should avoid a sangati incorporating a phrase definitely avoided by the composer. For example, if in a kriti in Sriraga, its composer has avoided the use of the note 'dha', the use of a sangati employing this note should be viewed with disfavour.

Likewise the addition of a chitta svara to a kriti already containing a svara sahitya will be a redundancy.

Pieces taught in the class may be tried for orchestra, kummi, kolattam, and pinnal kolattam. These group activities develop many social and moral virtues and also develop a sense of corporate life.

A song wherein the length of the pallavi and anupallavi taken together is equal to the length of the charana may be tried for pinnal kolattam, the music of the pallavi and anupallavi being used for the first stage (பின்னல்) i.e., for entwining of the ropes and the music of the charana being used for the reverse process (முறித்தல்).

Habits like leaning on the wall or looking at the roof should be checked early in the year and set right. In the case of those who have learnt dancing, an involuntary tendency to resort to the lateral movements of the head while singing may be noticed. They should be asked to guard against such movements.. Such pupils may sit before a mirror and sing and correct themselves.

The idea of rhythm can be impressed on the minds of children by asking them to listen to the ticks of a clock or by making them observe soldiers on march.

The music teacher occasionally comes across the problem child. His music will be found to conform to sruti for some parts and stray from it for some other parts and this process will be found to repeat itself at regular intervals.

The teacher should strive gradually to develop the *bhava jnanam* in pupils. He can draw their attention to pieces rendered with bhava and pieces rendered without bhava. To listen to pieces saturated with bhava is a real pleasure. A piece devoid of bhava is like a bony stuff. Bhava is the soul of the composition.

Some children may experience a difficulty in repeating a vakra prayoga like p n d s. (Suposhini raga). They may sing p d n s instead. The

phrase will, however, be correctly sung if the same pupils are asked to repeat the sahitya of the phrase instead of the solfa letters.

Physically unfit children may be exempted from attending music classes. Pupils who are stammerers will find that singing is of great help in curing them of this defect.

Occasionally, the teacher would do well to give his pupils interesting accounts of references to music in the non-sangita literature like the *Ramayana Mababharata*, and the *Silappadikaram*.

In the higher classes, the teacher can make at least the cleverer pupils realise that in ragas like sowrashtra, sankarabharana and kambhoji, the dhaivata svara of the frequencies  $5/3$  and  $27/16$  i.e. trisruti and chatussruti are both used.

At the end of the school course, the music teacher should, for the benefit of the parents, classify the pupils into:—

- (a) those who can shine both as teachers or performers;
- (b) those who can shine as performers but not as teachers on account of their temperament, inability to take pains etc.;
- (c) those who can shine as teachers but not as performers on account of the lack of certain essential qualities needed of performers;
- (d) those who may shine in technical or literary careers relating to music;
- (e) those who must remain contented as intelligent listeners of music.

#### SYLLABUS FOR TRAINING SCHOOLS

Syllabuses in music for Training Schools are prepared and published by the Departments of Education of the respective Provinces. In some cases music happens to be an examination subject and in other cases it is not. Whether an examination subject or not, the music teacher should see that the syllabus is faithfully gone through.

In addition to practice in teaching songs, pupil-teachers should acquire practice in teaching simple topics relating to musical theory and the exposition of the meanings of technical terms with suitable illustrations and teaching devices. They should also be given training in conducting sight singing tests and tests in musical punctuation and musical dictation. It will be found that some pupils curiously enough either due to inattention or defective hearing write in their answers to musical dictation, svaras not dictated by the teacher.

Indifferent pupil-teachers will be found to prepare their notes of lessons in a careless and slipshod manner. Errors like

- (a) Incorrect and improvised meanings for the songs
- (b) Faulty notation and faulty phrasing.
- (c) The inclusion of irrelevant details.
- (d) Omission to include the important and relevant details.
- (e) Non-adherence to the correct sequence in the presentation of details.

(f) Absence of general remarks concerning the piece, will be noticed in such cases. While some pupil-teachers keep the class lively by putting interesting and pertinent questions, others will be found to tire the class by long and wearisome explanations of things not actually relevant to the lesson.

When music sheets are distributed to children, they scramble for them. This habit of theirs should be checked and they should be told to come and receive them in an orderly manner.

Inter-school children's concerts can be planned. Parents and educationists alike will feel interested in such concerts.

### TEACHING TESTS

Music teachers who appear as private candidates at Pedagogy Tests in Public Examinations are a big problem. They do not know the manner and method of preparing notes of lessons. They merely write the song to be taught in notation and stop with it. The columns: Matter, method and illustrations are either absent or if found, not filled properly. They rarely make use of the blackboard and the available teaching devices and illustrations. Once a Telugu candidate at one of these examinations mentioned to pupils that the kriti "Tyagarajaswami guruni" (a composition of Tiruvottiyur Tyagayyar in Kharaharapriya in praise of the great composer, Tyagaraja) was a composition of Tyagaraja. Ignorance cannot go further.

Although given ample time, still avoidable errors like the following will be noticed in the notes of lessons submitted by them:—

- (a) Omission to furnish details relating to the strength of the class, the number present and the average age of the pupils of the class.
- (b) Omission to include notes concerning the technical term or other relevant topic they have been asked to teach as a preliminary to the song.

Some put on such frightening looks that they bewilder the young children. Others talk in such a feeble manner that even the children in the front row find it difficult to follow.

Amongst living beings, man is endowed with the maximum vocal compass. It is up to him to make the best use of it. People endowed with good voices should regard themselves as *trustees* for the gifts bestowed upon them by Nature. They should use those gifts for the elevation of mankind. Just as the mere possession of a valuable musical instrument will not very much matter unless it is used for playing high class music, so also the mere possession of a sweet ringing voice is of no avail unless the possessor equips himself well and sings high class music.

## CHAPTER XII

### MUSIC COMPETITIONS

General remarks—Classification—Hints to competitors—Scheme of marking—Merits and Defects noticed in the performances of competitors—Some observations and suggestions—Debates.

*Competitions:* A competition is a test which a candidate subjects himself to voluntarily, as opposed to an examination which he is obliged to take at the end of a course or a school year. The problems that arise in connection with the two tests are almost the same. It is worthwhile for the prospective teacher of music who may have to prepare candidates for competitions, or invited to act as a judge in music competitions to be acquainted with the problems relating to music competitions. He should not only be able to judge aright the performances of candidates at a competition but also give a helpful guidance to his co-judges in order to enable them to come to a just decision. A music competition being a test of one's musical ability, other factors being equal, a competitor who renders a difficult piece well, should be preferred to a candidate who renders an easy piece well.

People assembled to witness a competition should not do anything to embarrass either the judges or the competitors. They should resist the temptation of applauding a competitor who happens to be good-voiced or chooses a popular song. When a competitor who is very popular with his friends appears, there is the tendency for them to cheer him vociferously. Sometimes they even begin to keep time loudly. The judges, of course, will not be influenced by such occasional outbursts on the part of the audiences. They will give their decision based on a proper appreciation of the musical worth of the performances of the competitors.

The judges selected to judge a competition, should not only be qualified and competent for their task, but should not have any interest in the competitors or in the Institutions sending competitors or competing teams. In addition to being sympathetic and impartial, judges should be men of understanding and be able to realise the limitations of competitors. A panel of three judges will suffice for all music competitions. One of the three should be chosen as the convener. Prior to the commencement of the competition, the convener should meet his co-judges, suggest to them the scheme of marking and the details to be borne in mind in awarding marks. In addition to giving marks, the judges will do well to write

detailed remarks concerning the prospective prize winners so that in cases of doubt or in the case of those whose marks were very nearly equal, it will be possible for them to come to a just and unanimous decision. At the conclusion of the competition, the judges should retire and decide upon the prize winners. After the decisions are reached, the convener may give an intelligent review of the competition as a whole, comment on the general standard of the competitors, point out the defects noticed, and suggest the lines of improvement with a view to enable a better performance by the competitors on future occasions. He may also say a few words of encouragement to the unsuccessful candidates, and point out the principal causes of their failure. He may stress on the strong points of the prize winners for the benefit of the unsuccessful competitors and the future competitors.

It is desirable that for every competition, there is a separate person entrusted with the task of seeing that the competitors appear on the platform according to the alphabetical order or in the order decided upon by lots and begin to perform without wasting time. As one competitor sings, the next one should be ready with his tambura, properly tuned, and get up on the platform to sing as soon as the former finishes. There is also the need for a separate person to be in charge of time and ring the bell when the duration allotted to a competitor comes to a close. A minute prior to the actual closing of the time, he may give a mild ring to serve as a caution to the singer, that he has just a minute more to finish.

#### CLASSIFICATION

Competitions in music can be classified under the following heads:—

##### 1. School or college competitions:

Here, there may be competitions open to pupils of a particular class or to pupils of the Elementary section (Standards I—V), Lower Secondary section (Forms I—III) or High School section (Forms IV—VI); and open to the students of the Intermediate Class or B. A. Class and so on. In High Schools teaching optional music there may be competitions for (a) students taking optional music, (b) for other students and (c) open to all the students of the High School section, irrespective of the fact whether they study optional music or not.

##### 2. Inter-school or Inter-collegiate competitions conducted by a committee consisting of representatives of the different schools or colleges.

Each school or college may send one or two competitors for the competition as required by the rules. In the latter case, the sum of the marks secured by the two competitors from each Institution will be taken

into consideration and the prize winners decided. The college which secures the highest number of marks may be awarded the shield and the two competitors from the college, medals, cups or other prizes.

Inter-school competitions may be organised for sub-junior, junior or senior students. Inter-collegiate competitions may be organised for the students of Arts colleges alone or for Professional colleges alone or they may be open to students of Arts, Science and Professional colleges.

Inter-school and Inter-collegiate competitions may be held by rotation in the different Institutions participating in the competitions.

3. Competitions organized in *Hostels* towards the close of an academic year and open to the inmates of the Hostel alone.

In Boarding schools, it is usual to allot the boarders to particular houses (Chandramati House, Damayanti House, etc.) and the competitions may be open to individual pupils or teams representing those houses.

4. Competitions open to the students of a particular locality or to pupils of a chain of schools situated in a particular zone or area.

In this case competitions may be held at the end of each term and prizes awarded to students who render best, the prescribed Kritis or other compositions.

5. Competitions open to all the teachers of a local body or to teachers of all the schools in a particular locality, zone or area. There may be one competition for music teachers, another for non-music teachers and a third open to both music teachers and other teachers alike.

6. Competitions conducted by Associations, Societies or Clubs and open to the members or to the children of the members.

In such cases separate competitions in classical music and light music may be held to give an opportunity to different types of talents to participate.

In dramatic clubs, a soliloquy like *Ennaga manasuku rani* (Nilambari) of Tyagaraja's opera, *Prahlada Bhakti Vijayam* may be prescribed and the prize awarded to the person who does adequate justice to the bhava and music of the piece by his acting and singing.

7. Competitions open to men alone or to women alone or to members of both sexes.

8. Competitions open to boys or girls of a specified age; i.e., below the age of 16.

9. Competitions open to persons between the ages of 16 and 30.

10. Competitions open to amateur musicians alone or to professional musicians alone or to both alike.



SANGITA SABHAS, SOCIETIES, ASSOCIATIONS and COMMITTEES conducting music competitions should make the following points clear in their circulars relating to the competitions:—

1. Nature of the competition—(a) Vocal, instrumental, orchestral or dance; (b) folk music, light music, kummi, kolattam, pinnal kolattam, or kolam; (c) competitions in the compositions of a particular composer or language; (d) competitions in original compositions; (e) competitions in pallavi; or (f) competitions in sight singing.

2. If open to individuals or teams; if the latter, the minimum and the maximum number that should comprise the team and the types of institutions that are entitled to send teams. If an individual competition, the number of competitors that each Institution can send.

3. The types of persons that can compete:—

(a) Boys or girls, or both.

(b) Ladies or gentlemen or both.

(c) Professionals or Amateurs or both.

(d) If open to students alone or open to all.

In the former case, if open to students of arts colleges alone or open to students of arts colleges and professional colleges.

4. Age limit, if any, for the competitor.

5. The time allowed to a competitor.

6. If within the time allowed, the competitors are expected to sing two pieces or one piece prefaced with an alapana of its raga and followed with niraval and kalpana svaras; or if the whole thing is left to their option.

7. If competitors will be allowed to sing with musical accompaniments brought by them.

8. If the choice of songs to be sung is left to the option of the competitors, or if the songs should be from the list of composers or ragas furnished by the organizers.

9. The number and details of prizes: Silver vina, shield, cup, medal, rolling cup, books, etc. In instrumental competition if there is only a common prize for instrumental music or separate prizes for each instrument.

10. If the competitors are required to submit a list of pieces, the required number to be specified, beforehand. The judges at their discretion will ask them to perform pieces from the list.

The competitors may be asked to submit a list which is representative of the composers or ragas and talas mentioned in the circular.

11. The list of ragas from which competitors will be asked to render alapanas.

12. If the competitors will be asked to submit themselves to a preliminary test.

13. If the conduct of the competition is conditional upon a certain minimum number (say 5) entering the competition.

14. Where a number of competitions are conducted by a body, if one can apply for only one or for all, or for a specified number only.

15. The entrance fee, if any, for each competition.

16. If the application of the competitor has to be certified or endorsed by some responsible person.

17. The details that have to be furnished along with the application for competition.

18. As a precaution, it may be mentioned that, in the competitions, the decision of the judges shall be final.

19. If in the case of prize songs, the society or body conducting the competition will have the right to publish them.

20. The place, day or days and the hour of the competition.

21. The place, day and hour at which the prizes will be awarded.

22. If the organizers themselves will provide a tambura and drone keeper or the competitors have to make their own arrangements for the drone accompaniments.

23. If the competition is in ragamalikas, whether the competitors should sing only ragamalika compositions, or whether they may sing Tevaram, slokas or viruttams in different ragas.

The organizers may suggest to the judges that when a number of schools compete, other considerations being nearly equal, the available prizes may, in their discretion, be distributed equitably amongst the competing schools as a matter of policy.

From the point of view of the subject-matter, competitions may be classified into those in:

1. Art music *i.e.* Classical music:

2. Applied music: sacred songs, operatic songs, etc.

3. Folk music or light music.

4. Vocal music or Instrumental music; if the latter, Vina, Violin, Flute, Gotuvadyam, etc.

5. Tala vadyas: Mridangam, Kanjira, Ghatam, etc.; inclusive of Konugol.

## 6. Orchestras and choirs.

## 7. Kummi Kolattam and Pinnal Kolattam.

The organizers can have a common music sung or played by an efficient choir or orchestra and the competing teams (not more than four at a time) may be asked to perform simultaneously a kummi, kolattam or pinnal kolattam. Rhythmical precision, style, neatness of execution and gracefulness of movements should, amongst other factors, be taken into consideration in awarding prizes.

## 8. Competitions in Kolams.

A kolam may be named beforehand or even printed and circulated. The competing teams may be given the option to choose an appropriate music for it. Each team should include drawers of the kolam and singers or performers of music.

Competitions in kolam may be arranged for individuals, or for pairs; *i.e.* two pupils drawing simultaneously the same kolam, one on the left side and the other on the right side of a broad blackboard or drawing on two different blackboards. In this case one can use white chalk, and the other, coloured \*chalk. Sometimes it happens that the sizes of the kolams drawn, differ slightly. To ensure symmetry, pupils may practise inserting dots on *dotted blackboards* (*i.e.* blackboards wherein the dots are painted in a manner just visible to the eye of the pupil inserting the dots). This will help them to put the dots at equal distances. The sum of the marks secured by the members of a pair will be taken into account in deciding the winners, assuming that each institution has sent a pair.

Kolam competitions for groups may also be arranged for. In this case, the dotting part may be completed by one set of pupils, and the drawing part by another set of pupils, from the same institution. Thus, if the dotting set consists of four pupils, each pupil may complete one-fourth of the dotting by turn and retire; and likewise for the drawing group of pupils.

When long kolams are drawn, there should be a check at each stage to see that things are going all right and according to plan.

The organizers of the kolam competition may themselves arrange to provide the musical accompaniment, and in such cases, the competing pupils from each class, house or school (not more than four) may draw the kolam simultaneously in a hall containing four blackboards, and the prize awarded to the kolam drawn most neatly and nicely.

## 9. Competitions in original compositions.

Herein the competitions may be of a general nature and prizes awarded on the basis of general merit of the compositions, irrespective of their forms

and language; or, the competitions may be confined to compositions of particular types, like varnas, kritis, ragamalikas and tillanas; or they may be also confined to compositions in particular languages like Sanskrit, Telugu, or Tamil; or confined to compositions submitted on a particular theme, like patriotism. In the latter two cases, it is essential that the competitors should be told beforehand whether, in awarding the prizes, the excellence of the musical setting or the sahitya or both will be taken into consideration.

In such competitions, the composers may personally appear and sing or perform their compositions, or they may requisition the services of competent singers or instrumentalists for the purpose. Such deputies or reciters should be explicitly authorised by the composers to sing on their behalf, so that the composers may not complain afterwards that their chances were spoiled by the faulty renderings of their deputies.

It is essential that a few days before the competition, competitors should submit to the organizers a copy each of their compositions in notation. This will enable the judges to have a preliminary scrutiny of the compositions and eschew those which are unworthy. Competitors whose compositions do not come up to a certain minimum standard, should not be allowed to compete and waste the precious time of the judges and the audiences.

Errors commonly noticed in the compositions submitted for such competitions are:—

- (1) The introduction of sangatis without any definite plan or purpose; sangatis introduced for inappropriate themes.
- (2) Faulty prosody.
- (3) Occurrence of faulty sancharas and phrases not in accordance with raga bhava.
- (4) Weak portrayal of the raga.
- (5) The development of the dhatu being more mechanical than natural.
- (6) Laboured construction of the piece.
- (7) Poverty of ideas in the sahitya.
- (8) Too much of poetry in the sahitya resulting almost in the obliteration of the beauty of the dhatu.

Some compositions may not come up to the prize-level, but still may be commended and published by the organizers of the competition along with the prize songs. Compositions in rare ragas and in difficult forms like the ragamalika, should be given special consideration.

Judges selected to judge such compositions, should have a good knowledge of musical forms, prosody and raga lakshana. They should also have an extensive repertoire, so that they can detect plagiarisms in the dhatu or matu or both, and discount such pieces.

Sometimes it may happen that a composer may merely send his compositions in notation and request the organizers to choose a suitable reciter for him to sing them. If, during the preliminary scrutiny, the judges or the scrutinizing committee, specially constituted for the purpose, find that the compositions are good, they may, in their discretion, entrust them to a competent singer.

A composer may be given the right to withdraw from a competition at any stage, if he so chooses.

Competitions in original compositions being a stimulus towards a nobler creative effort, no fee need be charged for entering such competitions.

10. COMPETITIONS in the compositions of particular composers like Jayadeva, Purandara Das, Kshetrajna, Narayanatirtha, Tyagaraja, Syama Sastri, Muthuswamy Dikshitar, Svati Tirunal, Subrahmanya Bharati, etc.

In competitions relating to Bharati's songs, the organizers should tell the judges beforehand whether the prize is to be awarded principally for musical merit or for the effective rendering of the sahitya or for both taken together. In Bharati's Songs Competition, it is desirable that copies of the collected works of Subrahmanya Bharati are placed in the hands of judges, so that, in case of doubt, they may verify the correctness of the passage rendered.

11. Competitions in the compositions of contemporary composers—the names of such composers being notified beforehand.

12. Competitions in the rendering of *Syamala Dandakam* of Kalidasa, or prescribed verses from Valmiki Ramayana, Kamba Ramayana, or Kanda Puranam.

The prescribed verses may be rendered in appropriate ragas. Competitors should sing with expression on their face, and suggest the bhava underlying the verses. Where possible, they may illustrate the ideas with suitable abhinaya. The delivery, intonation and pronunciation should be good. Competitors who merely chant and do not sing with feeling, and who stand motionless like a statue, absolutely unmoved by the sentiments of the verses, should be discounted. Fluency in the rendering of *Syamala Dandakam* should be one of the factors in deciding the winners in that competition.

13. Competitions in particular forms like ragamalika, padam or tillana.

14. Competitions in group kritis, like Tyagaraja's Pancharatna, Dikshitar's Navavarana kritis and Syama Sastri's Navaratnamalika.

15. Competitions in songs in a particular language like Sanskrit, Tamil, Kannada, etc.

16. Competitions in war songs and health songs.

The object of this competition is to encourage composers to write songs which can be used for war or health propaganda. The language employed should be simple and appeal to the imagination of the masses. The competitors may write their sahityas in some of the well known tunes; or, where new tunes are employed, they should present them in notation.

17. Competitions conducted by gramophone companies to discover talents for commercial purposes.

Such competitions are generally open to all singers alike, amateurs or professionals, men or women and between the ages of 16 and 30. People with attractive voices and decent proficiency in music alone will be allowed to compete. Gramophone companies sometimes offer to meet the travelling, boarding and lodging expenses of mofussil competitors. Competitors herein will be provided with decent accompaniments and given reasonable time to exhibit their best. A preliminary test may be held to filter off unworthy competitors, and the selected ones allowed to participate in the open competition, which the public may be allowed to attend. Unlike other competitions, wherein accurate rendering will count mostly, here, in addition to it, the capacity of the competitors to render pieces in an attractive, catchy and spicy manner, will be a strong factor in deciding the prize winners. Cash prizes and costly medals and cups are usually awarded as prizes in such competitions.

18. Competitions in Pallavi.

Musicians with a high degree of proficiency in music alone can participate in this competition. Competitors are first grouped into pairs by lots. By the same process the order in which the pairs have to appear on the platform is also decided. In each pair, it is again decided by lots as to who should be the Initiator and who should be the Respondent.

When the first pair of singers sit on the platform, the Initiator 'A' sings a raga of his choice for not more than ten minutes. During this period, his opponent 'B' has to identify the raga and compose a pallavi in it. At the conclusion of A's alapana, B gives a clear exposition of his pallavi, including anuloma and pratiloma for about five minutes. The Initiator, at the conclusion of the performance of his opponent,

has to reproduce the pallavi sung by 'B', including the anuloma and pratiloma parts. If the Initiator is successful, then the Respondent sings a long passage of Kalpana svaras, introducing gati bhedas about the middle part, and concludes it with a good makutam. The Initiator should now follow up with his kalpana svara passage for the pallavi, the passage being of the same length and of equal brilliance, and conclude it with a makutam. If the Initiator is successful, then the tables are turned: His opponent now sings an alapana of another raga and 'A' has to follow it up with a pallavi, and so on. If, in the first stage, the Respondent fails to grasp the raga of the Initiator, his name is scratched; likewise, if the Initiator fails to grasp the pallavi of his opponent, or fails to give an equally brilliant kalpana svara passage, his name is scratched. Usually it will happen that, in the first round itself, the name of one may have to be scratched, either for failure to identify the raga, or for failure to grasp the pallavi, or, lastly, for failure to sing a brilliant passage of kalpana svaras. If both the members of a pair are equally successful, their names will have to be carried over to the list of successful performers in the first round.

When the contest between the members of the first pair is over, the members of the second pair ascend the platform, and sing in turn; and so on, till the last pair has concluded.

The victors in the first round are again paired by drawing lots, and made to go through the same processes; and so on, until, in the final round, two performers alone remain. In this pair, the victorious person may be awarded the First Prize, and his rival the Second Prize.

In addition to musicians, Sangita Sabhas and Institutions teaching music, may be invited to send a pair to compete in this Pallavi Contest.

Accompaniments may be provided by the competitors themselves or by the organizers of the competition.

The lots may be drawn a day prior to the competition, so that each competing musician will know beforehand whom he has to meet.

19. Competitions in long kritis, *i.e.*, kritis which take not less than 10 minutes to render, the choice of the kritis being left to the candidates; or they may choose from a list furnished by the organizers.

20. Competitions wherein the competitors have the option of singing a kriti of an advanced character in a prescribed raga like Kambhoji or Sankarabharana, or any kriti from a particular composer, the piece to be prefaced with a brief alapana and followed up with niraval and svara kalpana at an appropriate place—the whole performance to be finished in about ten minutes.

21. Competitions wherein, within the time allotted (say, ten minutes), the competitors have the option of singing two pieces selected from a given list of composers.

22. Competitions in Individual Dancing and Group Dancing.

In judging such competitions, the judges may pay attention to the following points:—

Precision in rhythm, gracefulness in movements; expressive character of the facial bhavas; neatness, style and ease in execution; etc.

23. Competitions in Musical Exhibits:—

- (a) Pictures of musical instruments and concert parties drawn by candidates.
- (b) Models of musical instruments prepared by them.
- (c) Portraits of composers and musicians drawn by them.

#### HINTS TO COMPETITORS

1. Study the rules of the competitions carefully.
2. Where an Association conducts a number of competitions, send in your applications in time and only for those competitions for which you feel you have a reasonable chance of success.
3. Sing in a competition only the pieces which you know very well or which you have learnt well for the purpose. Do not take risks by singing imperfectly memorised pieces or ill-digested pieces.
4. Do not choose ambitious pieces, and pieces to which you cannot do adequate justice.
5. Try to sing from memory. Do not have a book or a slip of paper before you and sing.
6. When given the option to choose two classical pieces, choose them in different ragas and talas.
7. Even a short alapana attempted as a prelude to the rendering of a kriti should have a fine beginning and a neat conclusion.
8. Sing always in the pitch most suited to your voice.
9. Do not get excited; sing or perform with perfect composure. (Those who appear at a competition for the first time should specially pay attention to this hint).
10. Pay attention to the accuracy of sahitya and the correct mouth-  
ing and intonation.



11. Use a tambura for the sruti accompaniment. It is only in unavoidable cases, that you should resort to a sruti box. Even that should be a sweet-toned and accurately tuned one. The ideal thing is for the singer himself to play the tambura and keep time with his left hand and sing.

12. Where a short syllable occurs for a long note in the dhatu, try to sing the word in such a manner as to give the impression that the concerned syllable in the sahitā is a short one. For example, in the well known kriti in Kalyani raga—Rupaka tala, *Sarasvati nannepudu*, some candidates sing erroneously *ra* in the word *Sarasvati* as a long syllable, giving the impression that the word is *Sarāsvati* and not *Sarasvati*. Although the syllable *ra* has to be sung to a dirgha svara, still the rendering can be such as not to create a misleading impression. Another example where a similar mistake occurs is in the kriti, *Chesinadella marachitivo* (Todi), the latter word being faultily rendered as *mārāchitivo*.

13. If one of the judges happens to offer any remark or offers any suggestion to a competitor, try to listen to it.

14. Do not exceed the time allotted to you.

15. Tune your instrument accurately, and then start playing. While playing, do not sing, because there is the danger that some of the delicate touches and niceties, which will prove points in your favour, might get obliterated to some extent by your vocal music.

16. Be careful to avoid apasvaras in brigas.

17. In raga alapana, try to get into the grip of the raga straightaway and do not adopt a meandering course.

18. In the competitions of Syamala Dandakam and similar passages, acquire fluency of rendering before getting up on the platform.

19. Do not start off with your music, the moment you get up on the platform. Try to steady yourself on the sruti and start.

20. Sing or perform before your teacher or other competent person the pieces which you have submitted or which you intend singing at the competition and get them corrected.

21. Candidates who happen to become ill or suffer from cold may withdraw from competitions.

22. In singing an alapana, avoid the use of all non-euphonious syllables and phrases.

23. In competitions relating to orchestra and group singing let the one most talented be selected as the leader, and let the performers look to him for lead and guidance.

24. In orchestral competitions, care should be taken to see that there is a uniformity in the playing of gamakas and in the production of ghananaya effects. As a matter of precaution, prior to the actual commencement of an orchestral performance, the performers can verify the accuracy of the tuning of their instruments with reference to a powerful drone like a sruti-box or a bagpipe. During the actual playing, however, only the tambura should be used and not the above-mentioned drones.

In competitions in group-singing, singers should not look to the right or to the left for any clue, but look at the audience in front and sing. The performers can stand or sit in an arc, with the musically strong students at the centre and the extreme ends. Tala may be counted without making any undue noise. Simultaneous starting of the music is very essential and for this purpose singers may start on the third avarta if the chosen piece is in a short time-measure like Rupaka and on the second avarta if the piece is in Adi tala. Tall persons may be in the centre and progressively short persons distributed to the two sides without detriment to musical efficiency.

#### SCHEME OF MARKING FOR A MUSIC COMPETITION, VOCAL OR INSTRUMENTAL

Standard of the piece chosen	..	..	..	5
Capacity to sing or perform to sruti suddha	..	..	..	5
Accuracy in Sahitya. (In the case of instrumental candidates, the judges may ask the competitors to give the sahitya of any part of the song and satisfy themselves that they know the sahitya correctly)	..	..	..	5
Tala jñāna and laya suddha	..	..	..	5
Raga Bhava	..	..	..	10
Style of rendering (polished, graceful, etc.)	..	..	..	10
Sum total, or general effect	..	..	..	10
				50

*N.B.*—Where the choice of the piece is not left to the option of the candidate and he is obliged to choose from a prescribed list, the maximum of 5 marks allotted to this item may be added to the last item, *viz.* sum total effect and its maximum increased from 10 to 15.

For each piece, marks should be given under the several headings. Where competitors are expected to give alapana and kalpana svaras, separate marks may be allotted for those items. Full marks may be given to those who show originality in alapana and svara kalpana.

Special mention may be made of those who possess creative talents of a high order and who possess a cultivated voice and good finger technique.

## ANALYSIS OF THE MERITS AND DEFECTS OF COMPETITORS : SOME OBSERVATIONS AND SUGGESTIONS

### MERITS: GENERAL

The performances of some are of such a standard that they will do credit even to a professional performer. An innate and natural *sukha bhava* is noticed in the performances of some. The alapanas and kalpana svaras of some candidates show great promise. They show that they have some original ideas. Some sing and perform with confidence. The madhyamakala renderings of Varnas of some are very impressive.

### DEFECTS: GENERAL

Some come and perform as if it was an ordeal forced upon them. Such candidates rush to their seats the moment their performances are over. Some sing or perform in a hesitant manner; they are obsessed with too many doubts. They repeat some sangatis more than once and thus waste the precious time of the judges and the waiting candidates. The performances of some are either childish or school-boyish. The performances of yet others are more showy than substantial.

The alapanas and kalpana svaras are in many cases found to be memorised ones. Yet others repeat parrot-like, alapanas recorded on the gramophone. Some give stereotyped, superficial and cooked up alapanas. Even in the case of those who attempt original alapanas and kalpana svaras, their performances will be found to be meandering and aimless and lack a scheme or plan.

In the case of kritis in Desadi tala, instead of starting the music at the correct place, some start it on samagraha and yet others start it on the second finger *i.e.*, the ring finger. In both the cases it will be found that the stressed syllable in each avarta does not synchronize with the beat of the first drutam. In the first case, the syllable precedes the beat and in the second case, it succeeds the beat.

In reckoning finger-counts, some draw the fingers over the thigh for the length of one or two inches; this ultimately leads to the slackening

of precision in counting. Some reckon the finger-counts with a jerk as if they were receiving an electric shock at each stage. In the case of some, the laya will be found to be steady during the performance of a piece but tend to accelerate or retard during periods of *visranti* occurring in between the sections of a song. Some candidates start their performances at a very quick tempo just to exhibit their cleverness, but very soon discover to their dismay that they are not able to sustain that speed and slowly scale down. In the rapid renderings of incompetent candidates some of the intermediate phrases will be found to be skipped over or not heard at all. These mistakes are due to weakness in laya. In the case of some, while reckoning the tala, the palm of the right hand is found to assume a convex shape, instead of remaining flat like a disc.

Some put on a grim face and a frightening look during their performances. Wry faces and stern or ghost-like looks are noticed in yet others. These are sufficient to kindle feelings of disgust in the minds of the judges. The devilish looks of some are due to unnecessary excitement and nervousness. Some get flurried.

Incorrect, bad and ugly postures in sitting are noticed in some of the vocal and instrumental candidates. The vocal candidates, instead of sitting erect, have a tendency to lean forward or towards a side. Many instrumental candidates sit in a crooked posture.

The physique of some competitors leaves much to be desired. Attractive voices are sometimes found in weaklings and in frail and sickly ones.

Some sing or perform in an indifferent or half-hearted manner. The performances of some are lifeless. Laboured singing and laboured playing are frequently noticed.

Insufficient preparation, leading to the forgetting of the music and *sahitya* in many places is occasionally noticed. Not having memorised the pieces well, they blunder through the compositions. Such performances are ineffective. Some are so hopeless that even when clues are generously given by the judges, they are not able to profit by them.

The rendering of the *sangatis* of some, border on artificiality. All kinds of unimaginable phrases and phrases detrimental to the melodic individualities of ragas are introduced by some in their *alapanas*.

Needless excitement results in the voice losing its stamina temporarily; the voice becomes unsteady as a consequence. In the case of instrumentalists, the fingers begin to tremble on the finger-board.

Too much of shaking of the head is noticed in some; some even indulge in shaking or periodically moving their bodies to the right and to the left in conformity to Kala pramana! In the case of those who have learnt dancing, there will be the involuntary tendency to move their heads to the right or left during singing.

Some close their eyes and go on with their music—vocal or instrumental—like a machine without even paying heed to the occasional remarks of the judges asking them, either to stop or to repeat a particular part. Some sit as if they were going to perform yoga.

The performances of some are dull and uninteresting. They sing or play pieces not properly digested. Their play lacks continuity. The phrases in their alapanas are all disjointed and appear like detached bits.

In their alapanas and kalpana svaras some introduce the preliminary svara exercises though in a somewhat camouflaged manner. Such things only serve to reveal the limitations of the competitors.

The performances of some are repulsive, unnatural and unimpressive. The music of repulsive voices results in a painful sensation. Some (funnily enough!) get so much absorbed even in their incorrect music, that even when cautioned by the judges, they are not able to listen and proceed their own way, unmindful of the corrections hinted at. Even when their tempo is corrected, they seem to get rectified only for a while, and again slip back into their own wrong tempo. It is the same story again with regard to candidates who sing out of tune.

During performances, even the naturally good-looking faces of some become repulsive and hideous to look at, on account of the strained contractions of the muscles of the cheeks and jaws. In the case of some performers, the muscles of their faces shoot up and it becomes almost disgusting to look at them. While singing some candidates move the lower jaw to one side (right or left) in an ugly manner. Such people will do well to sit before a mirror and practise. Such auto-corrections will be found to yield wholesome results. Bad postures while playing on instruments can also be cured in this manner. (The converse is also true in a few cases. People who are not naturally good-looking assuming an intelligent and pleasant look during their performances). While singing and playing, some look intently at the floor or at a corner or the roof of the room or at some object outside the window.

Some have a poor perception of the utility and function of ghana-naya effects. These effects tried or introduced at inappropriate places will sound grotesque. In the performances of some, ghana-naya effects are

conspicuous by their absence. The music of such people will be found to be on a dead and monotonous level.

It will be a staggering experience to the judges to listen to the music of those who produce unnatural gamakas. The alapanas of some are mere apologies for an alapana. Some competitors forget the sequence of sangatis in Kritis and play them in the wrong order—some even forget the sangatis or ignore and pass over them. Some give the impression that they are struggling hard to get the music or squeeze the music out of their voices and instruments.

The alapanas of some are like a mockery of the raga. People who come prepared with memorised alapanas make a very fine start, but soon due to misfortune forget some phrases and are not able to proceed further. A period of silence ensues and again they begin as before. This repetition goes on sometimes twice or thrice much to the discomfort of the competitor and his teacher who may happen to be present there.

#### MERITS—VOCAL

Some sing with verve and fervour; some sing with feeling and expression on their faces. Some have rich, resonant, bracing beautiful and responsive voices; a few possess commanding voices with a magnificent range. Candidates with concert voices may be specially encouraged to pursue the study and practice of the art so that they may become good performers later on.

The voices of some are flexible and naturally blend with the sruti; some voices produce gamakas with ease. While rendering gamakas their notes are found to gracefully shade off into the next. The voices of some are pleasant and melodious. The voices of some are metallic in character and have a pleasant ring in them. The voices of yet others are rich and have pleasant overtones. Some have a bass, deep-toned but nevertheless settled voice.

Some sing with the tambura in their right hand (playing the sruti themselves) and keep time with their left hand; they sing boldly like experienced singers. The impressive, polished and stylish rendering of some are specially worthy of note.

#### DEFECTS—VOCAL

Some sing with affectation and some with closed eyes. Some take deep breaths frequently. Panting is noticed in the singing of some. Some competitors sit like dolls and sing absolutely motionless. Some persist in singing in their own sruti, totally ignoring the sruti of the drone that is

faithfully sounding all the time. Such people have no grip over the sruti. It is not without a struggle that they merge with the sruti. (Such pupils should not be included in group-singing).

Some have harsh, coarse, shaky and uncouth voices; some loose, unsettled and unnatural voices; yet others unsteady and squeaking voices. The voices of some are like steel, incapable of any improvement. Such people can wisely take to an instrument and give up practising vocal music. Incidentally they will spare the annoyance to their teacher, neighbours and to themselves. The voices of some others are dry and repulsive. Some voices are found to be tremulous (அலறுதல்) while halting on tara shudja.

In the voices of some, artificial inflections or contortions are noticeable. The singing of some is flat and monotonous. Some sing like chanting a mantra.

Faulty sahitya and faulty dispersal of sahitya syllables in the avartas and faulty pronunciation and mutilation of sahitya are noticed in some cases. Absence of constancy of duration between count and count resulting in faulty rhythm is a common defect.

Explosive sounds are heard while some attempt to reach tara sthayi notes; such singers should try to soften their voices.

In some voices, a thread-like, continuing, persistent and repulsive sound is heard along with the principal tone. This undercurrent, supplementary and parallel sound is sometimes heard in persons who have undergone tonsils operation. To hear music from such a voice is an infliction on the judges. It is a nuisance and has a jarring and unpleasant effect on the tympanic membrane.

The voices of some lack stamina. The voices of some are so feeble that they impress one as some stealthy music emanating from a concealed brook on a hill side. To listen to the music of such candidates, the judges have to strain their ears. Some possess very tender voices and even those close to them have to just strain their ears to follow their music. Some have feeble voices and their music below the madhya sthayi shadja is scarcely audible. Some get easily exhausted after singing for a while. Some merely recite and do not make any attempt to sing. The weak and slender voices of some and their superficial renderings evoke pity. The laboured and strained singing of some and the shrill; feminine; childish and squeaking voices of some others are unpleasant to hear.

Some singers sit hugging the tambura tightly, as if it will fly away from them.

While some sing, their necks bulge out and some of the nerves in that region are seen to shoot up.

Some have a highly rough voice and yet others a thundering voice (buffalo voice). Some voices may be refined by systematic practice. Some sing with clenched teeth. Some competitors come even without knowing the precise pitch suited to their voices. The pitch of their voices and that of the tambura are found to be poles apart. The manner of reckoning of the tala by some suggests dove-catching.

Some competitors are found habitually leaning towards the left (*i.e.* towards the tambura) while singing. This defect can be cured by shifting the tambura to the right, at least for a few days and make them sing.

Songs which have sancharas in the lower octave serve to reveal if the candidates have attempted practice in the mandra sthayi. While singing the svara sahitya of the kriti, *Emani ne ni mahima*, candidates weak in this respect will be found to sing all the lower octave notes to one pitch.

#### MERITS: INSTRUMENTAL

Elegance and neatness in playing. Graceful fingering and graceful bowing. Playing in a neat, graceful, refined, clean and polished style. Delicacy in plectral technique. The playing of some being really splendid.

Some performers easily convince the judges that they have in them the Violinist's technique, the vainika touch, etc. Some perform with perfect composure; some perform like tried and experienced performers in concerts. The double stops of some on the violin at appropriate places are very pleasant to hear. Some violin candidates perform with pleasing anusvaras. Some violinists exhibit a good left hand technique. Some impress themselves as bold and courageous performers. The performances of some youngsters, taking into consideration their age is found to be very creditable.

#### DEFECTS—INSTRUMENTAL

One can hear in competitions, instruments with all sorts of queer timbre about them—from the choked and wooden tone, to the tinning and nasal sound. The screechy and piercing tone of some instruments is sufficient to administer a mild shock to the nervous system of the judges. The tone of some violins is akin to that of the toy fiddle sold in the streets and made of cocoanut shell and bamboo stem and with two strings. Some bring antiquated and anti-diluvian instruments with poor tone in them.



Faulty tuning of instruments is sometimes noticed. The fingers of some are too stiff and almost refuse to move on the fingerboard. In some cases, one finds the fingers actually searching for the correct svarasthanas or slowly feeling their way towards them. In the case of some, the fingers hesitate to move on the fingerboard.

The violin bow is held in all sorts of queer positions. Some hold the bow almost in its middle part. Some do not use the full length of the bow. The movement of the bow instead of being parallel to the bridge, runs in an oblique direction. Undue pressure of the bow on the string results in the friction of both the hair and the stick in the middle part resulting in a screeching sound.

Some vina players play by merely touching the svarasthanas and do not in the least shake the strings to produce gamakas. Some do not use the tala strings on the Vina.

Many violin students seem to be ignorant of the use of the svara vil and sahitya vil. Likewise amongst vina competitors, while playing kritis mostly svara mittu is used and not sahitya mittu. Meaningless shakes are noticed in the performances of some violin candidates.

Some play in a rough, uncouth manner. Purity of notes is almost a rarity. Absence of neatness, elegance and ease in execution is noticed in many cases. The piercing tone of some violins combined with the screechy, harsh and unpleasant bowing of their performers make the whole music intolerable. Unsteady bowing resulting in an aimless moving of it up and down is noticed in some cases.

In vina play sometimes due to want of synchronization between the plucking of the string and the placing of the left hand fingers over the concerned fret, some artificial, confused and sweeping sounds are heard. The harsh, hard and inartistic mittus of some vina players borders upon cotton ginning (பஞ்சுதூத்தல்). Too many mittus are noticed in the playing of some candidates.

A good number of instrumental candidates come without a grounding in the exercises, calculated to develop their finger technique, bow technique, plectral technique and blowing technique.

Without even satisfying oneself whether the instrument has been accurately tuned, some begin to play. It is a veritable punishment for the judges on such occasions, to be listening to apasvaras, *i.e.*; wrong notes or notes of faulty pitch. The mittus of some are too light. The play of some is boring, lifeless and stale; the play of yet others is characterised by a deadly monotony.

## OTHER DEFECTS AND OBSERVATIONS

Some perform with a cheerful face. Some begin in a feeble manner, but warm up after sometime. Some give the impression that they may prove promising singers and performers later on. A word of encouragement may be said of such candidates in the judges' review at the close. Some show a sense of responsibility and put up a look of common sense. Some sing and perform with bhava and their performances have an immediate appeal.

When a competitor does not come prepared with his own sruti, there is the psychological tendency for him to sing in the pitch of his predecessor. He may think that the pitch of his predecessor is nearly the same as his, but this surmise may prove hazardous. Eventually he may not be able to give a good performance.

When good items and classical pieces are rendered creditably it will be a pleasant experience for judges. Such items will be listened to with rapt attention by the audience.

In the case of some, the alapana as a whole may be good but faulty in parts. In some others the alapana, though good in parts may not be good, taken as a whole. In a few the alapanas may be uniformly good and characterised by brilliant and flashy touches here and there. The jewelled corners and the decorated edges of the alapanas of some are specially fascinating. The tone of the voice and the instrument of some performers is very impressive.

The task of judging a music competition has both its joys and sorrows. When an instrumental candidate tunes his instrument accurately and plays, it is such a pleasant thing to hear. A good number of competitors unfortunately do not know that there is such a thing as *accuracy in tuning*. The singing or playing of some is so nice that it provides a delightful relaxation to the judges. But when awfully bad performers come, the judges will be inclined to think that they are reaping the consequences of their musical sins in their previous births!

Credit should be given whenever difficult pieces are attempted.

There is a tendency for vina players and even some vocalists to ignore the distinction between the talas, Triputa and Misra chapu and render the pieces in the latter time-measure with three beats instead of two, and *vice versa*. This practice should be discouraged. It may be pointed out that in pieces in Chapu talas the stressed syllables for an avarta are only two and in Triputa they are three. The plucking of the tala strings on the

vina should be in conformity with this distinction between the two time-measures.

Some vina students will be found to play madhyamakala kritis in slow tempo. This habit should be discouraged. Every composition shines at its best only when performed in the tempo intended for it by the composer.

People with good sruti gnanam are able to tune their instruments quickly; the rest go on simply turning the pegs ignoring even those stages at which the tuning became perfect. The judges as well as the audience justifiably get impatient on such occasions.

Some are not lucky enough to get a good touch on the vina, violin or flute. They make honest attempts at playing and evoke the sympathy of the judges and the listeners.

In the case of some lady candidates, masculine voice or masculine traits in their voices are noticed and conversely in the case of some men candidates, feminine voices or feminine traits in the voices are noticed.

Some come and sit on the platform in a challenging mood and put on a ruffian-like attitude. In the course of their singing, they beat their right thigh and left thigh alternately in the guise of counting tala. This showy and defiant attitude is very unseemly and not in keeping with the dignity of the great art.

When boys whose voices are just breaking, appear at competitions, the judges have an unusual experience. They find that the music in such cases is discontinuous and studded with periods of visranti, involuntarily caused.

Some candidates will be found to be incorrigible and incapable of being corrected. In such cases, even the enthusiastic judges would do well to ignore their performances and proceed ahead with their work.

When candidates are given the option to choose alternative pieces, they sometimes select very ambitious pieces and pieces far beyond their capacity, with the result that they find it difficult to do justice to them.

The gamakas produced by naturally graceful voices are nice and pleasant to hear. With a little more systematic training and application, some may prove very good performers. People with cultivated and trained voices are able to sing with bhava. The voices of some though slender (செவ்வாசாபிஸ்ஸம்) are sruti liya.

In compositions and alapanas in Begada raga, some actually introduce the Kaisiki nishada instead of the characteristic Begada nishada. Portions

of the alāpana of Pantuvarali of some, suggest Purvakalyani. Some make honest efforts at alapanas and svara kalpana and meet with a certain measure of success. Some of the items rendered in competitions will be found to be just tolerable and passable. When two vina candidates coming in succession, perform on the same instrument, it will be found surprisingly enough that the effects produced are different, though their standards of performance may be equal. The tone, volume and nicety of execution will be found to differ in the two cases.

Some will be found to render the kriti "Ninnu vinaga mari" (Purvakalyani) and other pieces composed in the same rhythmical pattern, in Adi tala, tisra gati. This is inexcusable.

Some candidates accelerate the speed of counting the tala, singing the piece however in correct tempo, with the result that a part of the last avarta of music is left as a surplus. In their anxiety to prevent others from noticing this mistake, they ignore or swallow this part and proceed to the next section of the song.

Sound tala jnanam may generally be presumed on the part of those who are able to reckon the chapu tala accurately.

#### SUGGESTIONS

Teachers who are presenting candidates for competitions should send the best ones and not send all and sundry simply to please the candidates or their parents. Let them also send only those who are earnest and enthusiastic in competing and not those who are unwilling to compete. Teachers would do well to attend all competitions, whether they present candidates or not. They will gain by listening to the music of candidates coached by others and profit by their pitfalls.

People who are defective in hearing and who have poor svaraghanam and poor voice need not appear at competitions. There is the danger of their singing or playing all false notes and their music will become an infliction.

The vina players should pluck the strings just with medium force *i.e.* neither in too slender a manner nor in too harsh a manner. Do not for any reason drag an instrument on the floor or the platform. After the performance is over, carry it back gently yourself or leave it, for being safely removed by some one else.

Avoid all mannerisms. Try to start the alāpana of a raga straight-away with a flash of its ranjaka prayoga. Be earnest and not laugh on any account during the performance.

Candidates weak in laya may improve by practising to the accompaniment of a tala vadya like mridangam. Candidates weak in Kalpana gnana and sruti gnana may improve by practising to the accompaniment of a violin or vina.

If the voice becomes hoarse at the time of the competition, let the competitor sing at a pitch slightly less than his normal pitch, so that he can sing without undue strain and refrain from producing phlegmatic and breathy sounds in the tara sthayi.

While halting on the note tara shadja, violin players can play the madhya shadja on the 2nd string along with that note. Likewise when they halt on madhya panchama on the 2nd string they can play simultaneously the panchama on the first or the third string and thus enrich the general effect. Besides producing a pleasant effect, the simultaneous playing on the two strings in the above two cases will help them to check the tuning of the strings.

The tambura need not be played very loudly. While playing panchama varja ragas, like sriranjani, vasanta, etc., vina students will do well to tune the second tala string to suddha madhyama; so that the deleted note, panchama will not be heard. Conclude a song gracefully with a brief alapana of its raga towards the close and finish on the note madhya shadja or some other appropriate nyasa svara of the raga.

Avoid using non-euphonious syllables like nay, nay (நாய், நாய்) in alapana. Also avoid touches of desyam in the alapanas.

Do not, under any circumstances, exceed the time allotted to you. Remember so many others are waiting to take their chance.

Madhyamakala sahityas adorning compositions should be rendered only in madhyamakala and not in the prathamakala first and later in the madhyamakala.

While a person is learning a song in a language which is not his mother-tongue, he should take great care in learning to pronounce the words accurately. In Tamil, for example, some words are not pronounced as written—for example in the word MARUNDU (மருந்து) the last syllable is not pronounced as du; the pronunciation of the vowel in this case is intermediate between a *அ* and *இ*. Likewise when Tamil students pronounce the Telugu word duduku దుదుకు they should pronounce the syllable ku as Ku and not pronounce it as 'du' in the Tamil word marundu.

Even as the competitions go on, the judges in addition to giving marks might approximately group the candidates under:—

- (1) Brilliant performers who are entitled to be considered for the first prize.
- (2) Smart, earnest and good performers who may be considered for the second prize.
- (3) Performers above the average level and who may just be commended or marked for honourable mention.
- (4) Performers below the average level but who may improve by systematic practice and coaching.
- (5) The dull and hopeless performers.

There is sometimes a tendency for the brighter pupils of a class to abstain from taking part in music competitions. This may be either due to shyness or due to a feeling that it is somewhat *infra dig* to participate in such competitions. Nevertheless the music teacher should persuade them to take part in them.

### DEBATES

Debates on musical topics may be organised on an inter-school or inter-collegiate basis. Sangita Sabhas can organise debates and invite competing teams to participate in them. A Rolling Cup or a Shield for the winning Institution and medals for two speakers adjudged best may be instituted. Debates on topics like the following may be arranged for:—

1. "In the appreciation of high class music, what matters principally is the musical setting of the piece and not so much the language of the composition."
2. "Vocal music is superior to instrumental music."
3. "As between the music teacher and the professional performer the former renders greater service to the Society than the latter."
4. "Excursions to places of musical importance are more valuable and instructive than class-room lectures relating to such places."

## QUESTIONS

1. Write an essay on the place of music in the scheme of education.
2. Write an essay on the cultural value of music.
3. Discuss the place of folk music in the curriculum of musical studies.
4. Outline the tests that you will carry out to find the musically talented children in a class.
5. Mention the defects commonly noticed in class singing and suggest the methods that you will adopt to remedy them.
6. Outline the methods that you will adopt to develop sruti jnana and tala jnana in pupils.
7. Outline the methods that you will adopt to develop svarajnanam in pupils.
8. Write notes on the organization of the following:—(a) School concerts. (b) Music competition. (c) Percussion band.
9. Point out the utility of the following:—(a) Sight singing exercises. (b) Musical dictation. (c) Musical charts. (d) Voice training exercises.
10. Write notes on the following:—(a) Breaking of the voice. (b) Class accompaniment. (c) Akara sadhakam.
11. Give a classified list of details that can usefully find a place on the musical map of India.
12. Give a detailed description of the extra-curricular musical activities that can be planned for schools in rural areas.
13. Justify the necessity for a separate room for holding music classes. Point out the minimum equipment for a music class room.
14. Name three places of musical interest in South India. Plan out the details of an excursion to those three places.
15. Point out the inter-school musical activities that can be planned for girls' high schools in urban areas. Write details concerning the organization of any three of those activities.
16. Assuming that two periods per week are available for music, prepare a syllabus in music for the V Standard of a rural school.
17. Assuming that you are asked to teach a song from the Madras Radio Station to a group of schools equipped with Receiving Sets, outline the procedure that you will adopt for the purpose.

18. Assuming that you are asked to read under the auspices of the Music Club of your Institution an Appreciation essay on the Kṛiti *Nanu Palimpa* (Mohāna) or an essay on some other Kṛiti of Tyagaraja, occasioned by an incident in his life, indicate the manner in which you will utilise the half-hour allotted to you. Also write the essay that you will read on the occasion.
19. Assuming that you are asked to give a talk to the members of the Sangita Sabha of your place on 'the advent of the violin in South Indian music' prepare detailed notes concerning the same.
20. (a) At what stage would you advocate the teaching of songs with notation?  
(b) Enumerate the types of songs that can be taught in madhyama sruti.
21. Explain the methods that you would adopt to illustrate the principle of the derivation of scales by the process of modal shift of tonic.



## APPENDIX

1. HISTORY OF INDIAN MUSIC	...	...	...	1
2. EVOLUTION OF SCALES	...	...	...	14



## 1. HISTORY OF INDIAN MUSIC

Music is the brightest gem adorning the crown of India's culture. It has a long and honorable past. Its beginnings go back to the dim pre-historic times. At a time when many nations had not emerged from the stage of folk song, India had developed a magnificent system of art music. The story of the evolution of Indian music from its early primitive stages to its present highly evolved form is one of absorbing interest. A study of the musical history of India is not only of cultural value, but enables one to understand something of the genius of the race that has given to the world the magnificent raga and tala systems. In the history of world music, India was the first country to evolve a solfa system. Indians were the earliest people to think in terms of absolute music. They were familiar even in early times with the cycles of *fifths* and *fourths*, derivation of scales by the process of *modal shift of tonic* and the intervals which constituted concords and discords. Musicology was styled *gandharva tatva*. The profession of music was as old as the Yajur veda. The classification of musical instruments into *tata*, *sushira*, *avanaddha* and *ghana* (chordophones, aerophones, membranophones and autophones) mentioned in Bharata's *Natya Sastra* has been universally accepted as the most scientific system of classification. Knowledge of facts like these makes us feel proud of our great heritage. No study of Indian music is complete without a study of its history.

Insufficient knowledge of the historical evolution of Indian music has made many scholars and critics commit mistakes. It is no use importing the highly evolved musical concepts of later times to the earlier period. The *yal* was a kind of harp and was played on open strings. It was not a fretted instrument. The modern violin and the *siriyal* (சீரியல்) are entirely different instruments and not the same as is the view of some people. The *nagasvaram* came into vogue only about seven centuries ago. This important instrument is not found in the temple sculptures of the earlier period. The *sankirna jati* of the Kudimiyamalai inscription has nothing to do with the later *sankirna jati laghu*. Excepting for the *suddha madhyama*, the frequencies of the ancient *suddha svaras* and the modern *suddha svaras* are entirely different. Lack of knowledge relating to practical music has led some scholars to give incorrect interpretations to musical passages in the *Silappadikaram* and other works.

Indian music has had a continuous development from early times. Whenever a conflict arose between *lakshana* (sastra or science) and *lakshya* (practice), the former was altered or was interpreted in such a manner as to conform to the latter. This liberal attitude of music scholars, century after century, has been responsible for the steady growth and development of Indian music. This process of progressive evolution of the art is sometimes referred to as the *doctrine of lakshya*.

Till about the 13th century A.D. there was a single system of music prevalent throughout the length and breadth of India, with some local variations. The bifurcation into the two systems came later. We come across the terms, Karnatic music and Hindusthani music for the first time in Haripala's work : *Sangita Sudhakara* written sometime between 1309 and 1312 A.D. The term, Hindusthani music is not found in medieval literature. This term came into vogue after the advent of the Muslims in Delhi. Due to contact with Persian and Arabian styles, the music of the North began to develop along fresh channels. The music of the South, undisturbed by foreign invasions, continued to develop along lines faithful to its ancient traditions and this music appropriately came to be styled *Karnataka sangita*, i.e., the old continuing music of South India. It should be remembered that the music of South India came to be significantly called Karnatic music, only when the music of the North began to develop along new lines. Even now the *Gita Govinda* of Jayadeva is sung in South India much more than the compositions of subsequent North Indian composers. The Ashtapadis were composed at a time when the bifurcation into the two systems had not taken place.

*The History of Indian music can be studied under the following heads :—*

1. Evolution of the musical scale.
2. Evolution of the srutis used in an octave; views of the different lakshanakaras regarding their number; the frequencies and the distribution of the srutis amongst the sapta svaras.
3. Suddha svaras and vikṛta svaras of ancient, medieval and modern times. The number of vikṛta svaras recognised by Saṃgadeva and scholars after him.
4. Origin and development of musical concepts in general.
5. The origin and growth of the raga concept.
6. History of ragas. Ragas which have become obsolete and ragas which have been created in recent times.

- 7: Systems of raga classification and their growth.
8. Evolution of the details relating to raga lakshana.
9. Evolution of the nomenclature for the srutis, svaras, melas, ragas and talas.
10. Origin and development of the mela paddhati; vikṛta panchama melakartas and other systems of melas propounded by scholars in later times.
11. Evolution of the tala system. Margi talas and Desi talas. Tala dasapranas. Obsolete talas and new talas which have come into existence in recent times.
12. History of musical terms. Terms with dual meanings and terms which came to be used in an expanded or restricted sense in later times. New meanings associated with some terms in later times. Terms which continue to be used in their original sense.
13. Musical terms that arose in recent centuries.
14. Musical mnemonics—their origin and history. The use of the \*Katapayadi formula and the bhuta sankhya.
15. Evolution of musical forms, including forms belonging to the spheres of art music, sacred music, dance music and opera. Obsolete forms and new forms that have come into existence in recent times.
16. Styles in musical compositions and their growth.
17. Evolution of musical prosody and compound metres.
18. The languages figuring in the sahitya of musical compositions; the *bhandira bhasha*. The gradual stages through which highflown poetry came to be replaced by versified prose.
19. Changes or improvements, effected in standard compositions, either by the addition of angas and tsangatis or by the introduction of changes in rendering.
20. Readings and interpretations of the sahityas of standard compositions and their history.

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\* The Katapayadi formula is not only used in the two nomenclatures for the 72 melas, but also in the nomenclature for the 24 srutis given in the Sangita Sara sangrahamu (18th century) and in the older nomenclature for the 35 suladi talas. The four angas : drutam, laghu, guru and plutam, are referred to in the slokas for the 108 talas with their initial letters *da*, *la*, *ga* and *pa*.

† For example, the tsangatis for the pieces : (1) *Vatapiṅganapatiṁ* (Hamsadhvani); (2) *Chintayama kanda* (Bhairavi) and (3) *Sri Subrahmanya namaste* (Kambhoji) are the contribution of Maha Vaidyanatha Iyer.

21. \* *Manodharma sangita* and its development.

22. *Indian musicography* and its development.

23. The origin and evolution of the *vina* and other Indian musical instruments, inclusive of the evolution of the systems of tuning and fretting. Improvements made in the shape and construction of instruments and experiments carried out from early times to improve the tone quality of instruments.

24. † Materials used in the manufacture of musical instruments in ancient, medieval and modern times.

25. Obsolete instruments and instruments that have developed in recent times.

26. The growth of finger technique, plectral technique, bow technique, blowing technique and striking technique in instrumental music. The evolution of the *banda tanam* and *chakra bandham* style of play in *vina*.

27. Origin and development of †concerts—both of pure music and applied music.

28. Martial music and its history. Instruments that were used in performances of martial music in ancient and medieval times.

29. Evolution of the concert programme.

30. The origin and development of *brindaganam* (choir and orchestra) and *vamsaka brindam* (band of flute players).

31. Seating plan of the concert performers and its evolution. The place occupied by the principal and his accompanists. The number of performers that constituted the concert parties of ancient, medieval and modern times.

The credit of clarifying and systematising the arts of *raga alapana* and *pallavi* elaboration goes to *Pachchimiriya* *Adiyappa* (18th century).

† The shell of the *mridangam* was originally of mud, as the name of the instrument indicates. Wood came to be used in its place later on. Only strings of *darbha* (grass) and gut were used in ancient times; metallic strings came to be used at a later period.

† Concerts given in the *Samaasthanas* in the past and concerts given in the *Sangita Sabhas* at present are concerts of pure music. The standard and duration of concerts of art music varied according as the *vidwan* performed merely to entertain the audience; or for exhibiting his skill in handling rare *ragas* and *talas*; or for winning recognition at the hands of a discerning patron; or for defeating a rival in a musical contest. Dance concerts and performances of *Yakshaganas*, *Bommalattam* (*Pavalakuttu*), *Nizhalattam* (shadow play), *Nondi natakam*, *Kathakali*, *Nritya natakam* (dance drama), *Geyanatakam* (opera), *Karavanji natakam*, *Pallu*, *Ballad*, *Bhajana*, *Katha Kalakshepam* and *Purana patanam* to some extent, are instances of concerts of applied music.

32. Evolution of musical accompaniments. The stringed wind and percussion instruments used as accompaniments during the ancient, medieval and modern times.

33. Evolution of the art of dance. Evolution of dance costumes and jewellery. Evolution of the dance programme. Accompaniments used in the dance concerts of ancient, medieval and modern times.

34. Concert halls and dance halls of the past.

35. Origin and growth of styles in singing—the Khavali style of the North; the ghana, naya and desya styles of the South.

36. The different *matas* or schools of Indian music and their founders; the contribution of the *matas* towards the development of the musical art in India.

37. Seats of music in the past and their contribution to the development of Indian Music.

38. Grace (*gamaka*) in Indian music—its origin and development. Views of different scholars regarding the number of *gamakas*.

39. *Alankaras* and their significance in ancient and modern music.

40. Honours and Titles bestowed on musicians, composers and *lakshanakaras* in the past and emoluments offered to them. Statues and other memorials erected for musicians, composers and *lakshanakaras* in the past and present. The status accorded to music, musicians, composers and *lakshanakaras* in the past and present.

41. Musical Inscriptions.

42. Musical coins, i.e., coins of musical value.

43. Influences of foreign musical systems on the development of Indian music.

44. Standard works on music written in Sanskrit and other Indian languages and commentaries upon them.

45. The contribution of *lakshanakaras*, commentators, composers, musicians and patrons towards the development of Indian music.

46. Origin and history of well-known \*folk tunes and popular tunes used in *Katha Kalakshepams*.

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\*Anandakalippu, Chindu, Nondichindu, Lavani, Kappal. Panchachamaram and Matta kokilam are all names of wellknown tunes.

47. Evolution of the opera (geya natakam), the dance-drama (nritya natakam), Kuravanji natakam, Bhagavata mela natakam and the vidhi natakam (terukkuttu).

48. Origin and evolution of the institution of Bhajana.

49. Obsolete scales, terms, musical \*concepts, concert-types and dance-types.

50. Circumstances that occasioned famous musical compositions and pallavis.

51. Famous musical contests.

52. Musical stone pillars—their origin and development.

53. Musical iconography.

54. Musical endowments.

55. Musical careers in vogue during the ancient, medieval and modern times.

56. Developments in contemporary music in the spheres of lakshana and lakshya.

57. Recent developments in the kachcheri paddhati; the number of accompaniments used in the concerts of ancient, medieval and modern times.

58. Musical experiments and Music conferences of the ancient, medieval and modern times.

59. History of musical education. Individual and group teaching. History of musical appliances. Aids to the teaching of music and the invention of devices for the understanding of musical phenomena. Musical graphs and musical maps.

60. Modern institutions for the preservation and development of Indian Music.

## SOURCES FOR THE MUSICAL HISTORY OF INDIA

The sources which provide materials for constructing the musical history of India are both varied and extensive. They may be classified into.—

1. Works written on music in Sanskrit and other Indian languages during the last 2500 years. The authors of these works not only expound the science of music of their times but also quote profusely from the works of earlier authorities and

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\* The *Sangita Makaranda* and the *Sangita Darpana* mention the race, caste, colour, birth-place, rishi, deity, metre, gotra, star, rasi, planet and raga for each of the seven notes. Most of these details are mere curiosities.



point out how the changes in the music of their own times had come about.

The following are the more important works, which have come down to us :—

<i>Name of the work.</i>	<i>Author.</i>
<i>In Sanskrit.</i>	
Natya sastra*	... Bharata.
Naradi siksha	... Narada.
Sangita meru	... Kohala.
Dattilam	... Dattila Muni.
Brhaddesi	... Matanga.
Naradiyam	... Narada.
Sangita samaya sara	... Parsvadeva.
Sangita makaranda	... Narada.
Aumapatam	... Umapati.
Sangita chudamani	... King Pratapa.
Sangita ratnakara	... Sarngadeva
Raga tarangini	... Lochana Pandita.
Sangita sudhakara	... Haripala Deva.
Sangita sara	... Vidyaranya.
Sangita raja (also called Sangita mimamsa)	King Kumbhakarna of Mewar (1433—1468).
Sangita chintamani	... Vema bhupala.
Sangita suryodaya	... Lakshmi Narayana.
Svaramelakalanidhi	... Ramamatya.
Raga vibodha	... Somanatha.
Sangita sudha	... Raghunatha Naik.
Sangita darpana	... Damodara Misra.
Chaturdandi prakasika	... Venkatamakhi.
Sangita parijata	... Ahobala.
Sangita Narayana	... Narayanadeva.
Raga mala	... }
Sadraga chandrodaya	... } Pundarika Vittala.
Raga manjari	... }
Nartana nirnaya	... }
Hridaya kautuka	... } Hridaya Narayana Deva.
Hridaya prakasa	... }
Anupa sangita vilasa	... }
Anupa sangita ratnakara	... } Bhava bhatta.
Anupa sangitankusa	... }

\*Deals mainly with dramaturgy; the last eight chapters alone deal with music.

*Name of the work.**Author.**Sans krit.*

Raga tatva vibodha	...	Pandit Srinivasa.
Sangita saramrita	...	Tulajaji.
Meladhikara lakshana	...	
Sangraha chudamani (Sangita sastra • samkshepa)	...	Govindacharya.
Kundali mani darpanam	...	
Svararnavam	...	
Talarnavam	...	
Vyasa katakam	...	

There are also works like Tala lakshanam (Kohala), and Tala Mahoddhati by Achuta raya dealing with the subject of tala alone.

Raga tala chintamani and Sangita sara sangrahamu in Telugu; and Agattiyam, Pancha Bharatiyam, Tala samuttiram, Raga tala prastaram, Suddhananda prakasam and Bharata senapatiyam in Tamil, are other important works. Ancient works on music in Tamil like Perunarai, Perunkurugu, Isai marabu and Isai nunukkam are now lost. Indra Kakaliyam by Yamalendra is referred to by Adiyarkkunallar in his commentary on the Silappadikaram.

The above works refer to a number of earlier authorities on music. Through stray quotations from the works of the early authorities, given here and there in these treatises, we are able to form some idea of these early works, now almost lost. Brahma, Yashtika, Kasyapa, Tumburu, Anjaneya, Someśvara, Vena, Shanmukha, Agastya, Durgasakti, Chandi, Bhiringi, Daksha Prajapati, Devendra and Ravana, are some of the important authorities, quoted in ancient works. Tyagaraja refers to many of these authorities in his kritis, *Vidulaku mrokheda* and *Sangita jnanamu*.

Besides the musical works above mentioned, there are a number of works on dance, which treat of music incidentally, such as the Natya chudamani of Somanarya, Nritta ratnavali of Jayasena and Natya Darpana of Ramachandra and Gunacharya. The first part of the work *Rasa kaumudi* by Srikantha also deals with music.

There are many valuable manuscripts relating to Indian music in the Tanjore Sarasvati Mahal Library, Madras Government Oriental Manuscripts Library, in the libraries of

Indian States, Mutts and Temples and in the private collections of some scholars.

2. Commentaries on important works like Bharata's *Natya Sastra* and Sarngadeva's *Sangita Ratnakara*. The following commentaries are specially valuable :—

Abhinava Bharati (on Bharata's Natya Sastra)	by Abhinava Gupta.
Bharata Bhashya (also called Sarasvati Hridayalankara)	„ Nanyadeva.
Kalanidhi (on the Sangita Ratnakara).	„ Kallinatha.
Sudhakara ( do. ).	„ King Simha bhupala.
Rasikapriya (on the Gita Govinda of Jayadeva)	„ King Kumbhakarna.
Sruti Ranjani do	„ Cherukuri Lakshmi- dhara (16th century)

King Kumbhakarna has also written a commentary on the *Sangita Ratnakara* of Sarngadeva.

3. References to music in the sacred and secular literature of India.

These references throw a flood of light on such topics as the scales and ragas, musical forms, instruments and concert parties of the respective periods. The Vedas and the Upanishads, the Ramayana, Mahabharata and the Bhagavatam, some of the Puranas, Kalidasa's works, the Jataka legends, the Panchatantra, the Kamikagamam, Tolkappiyam, and Silappadikaram, Pattupattu, Kalladam and Tirumaraikanda Puranam contain valuable references to music.

The Ramayana contains many references to music and dancing. It mentions the three sthanas (sthaiyi), three layas and many musical instruments. The Mahabharata mentions the seven svaras and the gandhara grama. The Rikpratisakhya refers to the seven notes of the gamut and the three voice registers. The Vayu Purana gives new names for the murchhanas. It deals with the svaramandalam (tonality)—the 7 svaras, 3 gramas, 21 murchhanas and 49 tanas. The Brahmanda Purāṇa has music chapters like the Vayu Purana. In one of the Panchatantra stories, an ass posing as a musician mentions the 7 svaras, 3 gramas, 21 murchhanas, 49 tanas, 3 layas, 3 sthanas, 3 matras (laghu, guru and pluta), 6 yatis, 9 rasas, 36 varnas and 40 bhashas (a class of margi ragas). The Brhaddharma Purana, the latest of the upa-puranas refers to ragas and raginis, dasa ragas

and dasi ragas. It also mentions the ragas: Chakravaki and Rūpavati. The *Adbhuta Ramayana* relates the story of Narada's pride in music being humbled by Vishnu.

From the *Ahanānuru*, we learn that a young girl who was guarding the crops, sang the Kurinji pan and thereby made an elephant which came to eat the crops forget its hunger and listen to the music. From the *Perunkadai*, we learn that King Udayanan once soothed a mad elephant with the music of his yal. From the interesting story narrated in the *Viragu vitra padalam* of the *Tiruvilaiyadal Puranam*, we are able to conclude that raga alapana was in vogue in those times.

Palkurki Somanatha Kavi's *Panditaradhya Charitra* refers to a number of musical instruments, now almost obsolete. In his Telugu kavya, *Sringara Savitri*, Raghunatha, the author, refers to the mahanataka vina, as *gottivadyam*.

4. The sculptures and paintings in the various caves and temples of India.

The Amaravati and Sanchi sculptures, the Ajanta frescoes and the dance images in the gopurams of the temple at Chidambaram, furnish important materials. Since whatever was worth preserving in the contemporary life of the times, was preserved in these sculptures and paintings, these records on stone and in colour furnish valuable evidences, both positive and negative.

#### 5. Musical coins and Musical inscriptions.

Yoga Narendra Malla of Palem had the title "Sangitarnava paraga" inscribed on his coins. The inscriptions at Kudimiya-malai and Tirumayam and epigraphical records giving details of inams and other gifts or honours bestowed on musicians and composers are valuable sources.

6. State documents and quasi-State documents relating to the reigns of different kings. These contain casual references to the music of their times and also deal with the musicians who performed before the monarchs. The *Ain-i-Akbari* for example gives us details relating to the instrumentalists that formed part of the royal establishment, the hours during which they performed, their emoluments etc. The names of the 36 musicians that adorned his court are given, with Tan Sen heading the list.

The District Gazetteers also furnish valuable material relating to musical history.

7. The writings of foreign travellers who toured India, and the pamphlets, articles and essays written by them on topics

relating to Indian music. Also the writings of foreigners who served in India and who have recorded the impressions of the concerts heard by them.

The books, essays and articles written by Pietre Della Valle, Abbe Dubois, Sir William Jones, Captain Willard, Col. Ouseley, Paterson, Francis Fowke, Francis Gladwin, Col. P. T. French and Crawford afford valuable materials.

8. Copper plates, palm-leaves and paper manuscripts containing songs of the composers of different periods.

The copper plates containing the songs of the Tallapakam composers, preserved in Tirupati are of priceless value.

9. Copper plates containing the titles and honours bestowed upon musicians. These correspond to the modern sanads, doctorates and diplomas.

When recipients of these plates got defeated in musical contests, they surrendered them to the victorious musicians. as an acknowledgment of their defeat. There were instances when copper plates containing titles inscribed on them were stolen by rival musicians and uttered by them.

10. Internal evidence furnished by the sahityas of classical compositions; for examples, the kritis *Svararaga sudharasa* (Sankarabharana), *Narada ganalola* (Athana), *Dasarathe ni runamu* (Todi) and *I vasudha nivanti daivamu* (Sahana) of Tyagaraja. The last charana of the Sankarabharana piece conclusively proves that Tyagaraja had perused and assimilated the contents of the work, *Svararnava*. In the charana of the Atana kriti, Tyagaraja expresses his indebtedness to Narada in clear terms. From the Todi and Sahana pieces we learn that Tyagaraja was alive to the fact that his reputation had spread far and wide. The charana of the piece, *Elavatara mettukontivo* tells us that Tyagaraja wrote a composition entitled *Sataragaratna malika*.

Purandara Das in his Mukhari song *Vasudevana nama-valiya* tells us that he composed in all 4,75,000 kritis. From the padam in Devagandhari raga *Vedukato naduchukonna*, we learn that Kshetraya has composed more than 4000 padas. The kriti *Tyagaraja mahadhvajarooha* in Sriraga, definitely establishes that *nagasvaram* is the correct name of the instrument and not *nadasvaram*. The kriti *Amba Nilayadakshi* and the ragamalika *Sri Visvanatham* of Muthuswami Dikshitar, establish that Nilambari and Sama are the correct names of the two ragas

and not Nilamburi and Syama. From the kritis, *Minakshimemudam* and *Vamsavati Sivayuvati*, we are able to infer that Muthuswamy Dikshitar subscribed to the theory of ten gamakas and twenty-two srutis.

The sahitya of the old gita in Mohana, *Varavina* proves that Lakshmi also played the vina.

The *Bhuta vetala vaguppu* (Tiruppugazh) of Arunagiri nathar contains valuable references to music. The ragas and talas mentioned for songs as well as the names given for specific tunes in medieval manuscripts are of historical value. The astronomical data found in the colophon to the *Raga Tarangini* of Lochana Pandita helped the scholars to fix the date of the work as 1160 A.D.

Dhyana slokas and songs written in praise of composers by their disciples or disciples' disciples throw light on the lives of those composers.

11. Letters written by musicians and composers, on musical matters, to their friends.

The letters that passed between A. M. Chinnaswami Mudaliar and Subbarama Dikshitar are printed in the Appendix to the work "Oriental Music in European notation". These letters throw valuable light on the history of the mela nomenclature and other topics.

12. Oral tradition.

Oral traditions current in musical families and amongst the descendants of famous musicians and composers are always very helpful in filling the many lacunae in the lives of composers. The tradition in the family of Syama Sastri, that of the musical trinity, Syama Sastri was the oldest, served to fix accurately the date of birth of Tyagaraja. This tradition is further corroborated by the late Mr. C. R. Srinivasa Iyengar in his article in the Cultural Heritage of India, Vol. III, P. 584.

13. Private diaries of musicians and patrons of music.

14. Musical anecdotes.

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The history of Indian music might be divided into three main periods:—Ancient, Medieval and Modern. The music of each of these periods possesses distinctive characteristics. The ancient period which extends from pre-historic times down to the period of Matanga might be studied under the sub-divisions: pre-Bharata period and post-Bharata period. The grama-muchhana-

jati system was in vogue during the ancient period. The vedic hymns of this period constitute the oldest hymnal music of humanity. During the post-Bharata period, the raga concept steadily grew, until it reached its perfection in the time of Matanga. Music was principally thought of in its applied aspects during this period.

The Mediaeval period which extends from the time of Matanga to the time of Purandara Das, might be studied under the sub-divisions: pre-Ratnakara and the post-Ratnakara periods. Manodharma sangita in its detailed aspects had its birth in the pre-Ratnakara period. The bifurcation into the Hindusthani and Karnatic systems of music came into existence during the post-Ratnakara period. In the works of the mediaeval period, music came to be viewed as an independent subject by itself, and not merely as an adjunct to natya.

The Modern Period might be studied under the three sub-divisions :—

- (1) Pre-Tyagaraja period, extending from the time of Purandara Das to Tyagaraja.

The scheme of 72 melakartas came into existence during this period.

- (2) The period of Tyagaraja.

The Adhunikā (modern) sangita attains its full stature during this period.

- (3) Post-Tyagaraja period.

All these periods are characterised by important landmarks—some major and some minor. The advent of the Moghul rule and the British Rule in India, and the Mahratta rule in the south are important landmarks in the history of Indian music.

The evolution of the scale of seven notes (sama saptaka), the dawn of the concept of an octave, the concept of *sa* and *pa* as avikṛta svaras, the time when all scales came to be performed on one key-note, the birth of the raga concept, the invention of frets, the use of metallic strings in the place of the guts, the coming into use of the janaka-janya paddhati leading on to the formulation of the scheme of 72 melas, and the use of versified prose in the sahitayas of musical compositions in the place of the stiff poetic metres, constitute some of the important landmarks in the history of Indian Music. With the dawn of the idea of absolute music, music began to shake off its allegiance to poetry and began to shine by itself. Dignified prose came to be used in the place of poetic metres, for the sahitya of musical compositions.

## 2. EVOLUTION OF SCALES.

One of the topics that is of interest to the student of comparative musicology is the study of the scales used by the different nations of the world. In ancient music we find that only a few scales were used. Most of the civilised nations knew the method of deriving scales by the process of *modal shift of tonic*. The scale to which this process is applied may be referred to as the *basic scale*. By taking each note of the basic scale as the tonic note or the *adhara shadja* and playing the self-same notes of the original scale, new scales result. New scales result, because of the re-distribution of intervals, consequent on the shifting of the *adhara shadja*. This process is popularly known as *graha bhedom*, *graha svara bhedom* and *sruti bhedom*. It was by the application of this principle that *murchhanas* like *Ranjani* and *Uttarayata* were derived from the *shadja grama*; and scales like *Padumalaip-palai* and *sevvalip-palai* were derived in ancient Tamil music; the *Irak mode*, *Mezmoum mode*, *Edzeil mode*, *Djorka mode* etc., of Arab music; and the ancient Greek and ecclesiastical scales were all derived by the same process. Whereas other nations stopped with a limited application of this principle, it was given to the Indian genius to carry the application of this principle to its logical conclusions, in the sphere of both heptatonic scales and transilient scales. And as a consequence we find Indian music today has an amazingly rich variety of scales. This plethora of scales is astounding and demands an independent study by music scholars all over the world. The scales evolved are so all-embracing in their character, that it is impossible for any genius to think of a new scale which will not come within the ambit of the Indian system. It may be of interest to note in this connection that the whole-tone scale brought to prominence by Debussy in Europe is the same as the *janya raga Gopriya* (*s r g m d n ś - ś n d m g r s*) derived from the 52nd *melakarta*, *Rishabhapriya*; and the scale of *Prometheus* of the Russian composer Scriabine, is the 64th *melakarta raga Vachaspati*; and the Pythagorean scale is seen in the *avarohana* of *Devagandhari*.

The scale of *sama gana* is the earliest scale of India. This scale was preceded by simpler and primitive scales. There were the *Arcika* (scale of one note), *Gathika* (scale of two notes) and *Samika* (scale of three notes), scales used in very early times. The indication *ekasvari gayana* or *arcika gayana* simply meant that the concerned passage was substantially sung to one note; similarly the indications: *gathina gayanti* and *samino gayanti*.



The *Rigveda* was recited to the three notes: \**udatta*, *anudatta* and *svarita*, corresponding to *ri*, *ni* and *sa* of frequencies  $10/9$ ,  $8/9$  and 1 respectively, the nishada being a note belonging to the lower octave. \*The stringed instruments of the lute (*vina*) type and the harp (*jya*) type have been in existence side by side from the vedic times. The Rigvedic lute had only two frets. Guts were tied on to the finger-board round the dandi or arm to indicate the svarasthanas, a practice which continues even now in the case of the svarabat. The open string gave the note *anudatta* (nishada), the first fret, the *svarita* (shadja) and the second fret the *udatta* (rishabha). This scale of three notes developed into a quadratonic scale by the addition of *ga* ( $32/27$ ), a semitone above *ri*. Since the length of the finger-board was small, this note was produced by pulling the chanterelle string slightly from the rishabha svarasthana. With the addition of *dhaivata* ( $5/6$ ) below, the pentatonic scale *grsñd* developed; still later, this developed into the heptatonic scale with the addition of *ma* ( $4/3$ ) above and *pa* ( $3/4$ ) below. The scale of sama gana was a downward scale and *mgrs* and *sñdp* were perfectly balanced and symmetrical tetrachords, the extreme notes of each tetrachord bearing the ratio 3:4. Thus the sama gana scale may be regarded as a *madhyamantya* scale. When *sñdp* was sung an octave higher, the idea of an octave was perceived. The sama saptaka gave birth to the shadja grama, the primordial scale of Indian music. The beauty of the scale of sa grama lies in the fact that it uses within it all the important and known musical intervals. The Indian musical scale with seven notes of defined pitch was fixed more than three thousand years ago, as is evidenced by the Rikpratisakhya. Three octaves were recognised even in that distant past. It was also noticed that the notes in the second and third octaves were twice the pitch of the notes of the preceding octaves. The notes of the sama gana were styled the *suddha svaras* and the other notes which received recognition from time to time as *vikṛta svaras*. The note given by the open string of the vina continued to be the kaisiki nishada ( $16/9$ : *suddha nishada* in early nomenclature) till Bharata's time, and there were frets on the finger-board for the remaining *suddha svaras*. On the two-stringed vina, the second string was tuned to the madhyama of the lower octave and the notes: *dha* and *pa* of the *sama gana* were played on the second string. When the note given by the open string was taken as shadja and the remaining notes of the *suddha svara saptaka* were played in the ascending

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These three svaras are referred to by Panini in his Vyakarana sutra as the *adi svaras*.

order of pitch the Sankarabharana scale was produced, and it is very appropriate that this murchhana was called *Ranjani*.

The notes of the modern Kharaharapriya scale approximately correspond to the notes of the suddha svara saptaka. It is in the fitness of things that the 22nd melakarta is named *Hara-priya*, (*Khara* being there only to give the number 22 by the application of the katapayadi formula), for Siva delights in *sama gana*. The process of modal shift of tonic applied to the scale of *sa grama* yielded the scales known to modern music as, *Hanumatodi*, *Mechakalyani*, *Harikambhoji*, *Natha bhairavi* and *Dhira Sankarabharana*. These scales known as murchhanas are the original sources for the later concept of mela. Whereas the murchhanas were sampurna, the jatis, the precursors of the later ragas were either sampurna, shadava or audava. It should be noted that in ancient times the harp which was played on open strings was tuned to the fundamental scale and whenever it was desired to play another scale, that particular string was taken as the tonic note, which gave the desired scale. All the above were hepta-tonic scales and a study of them gave the knowledge of the (now universal) twelve notes of the octave.

Although the music scholars of India and other countries knew of these twelve notes of the octave for some centuries, yet the idea of thinking out the possible number of hepta-tonic scales based on these twelve notes did not strike anybody until the 17th century. For one thing when European music began to develop along polyphony and harmony, it had no need for a multiplicity of scales.

The scales of *ma grama* and *ga grama* which came into existence after the *sa grama*, fell into desuetude later on. Gramas in ancient times were conceived of only as a source for finding new scales. Since all the important intervals and scales were inherent and implied in the *sa grama* and its murchhanas, and since by the re-allocation of srutis many new scales were obtained, the *ma grama* and *ga grama* became practically useless and sank into oblivion. The murchhanas of the *ma grama* and *ga grama* were either covered directly by the murchhanas of *sa grama*, or indirectly by the resultant modes obtained by the re-allocation of srutis of the notes of the murchhanas of *sa grama*. When *sa* and *pa* came to be regarded as *avikrita svaras*, the *ma* and *ga* gramas with their two madhyamas  $4/3$  and  $40/27$  ceased to be of practical interest. The frequency of the slightly flattened *panchama* of *ma grama* is only  $40/27$ , and not  $64/45$  as is the view of some later scholars, because, Bharata definitely says that this

flattened' panchama is a samvadi of rishabha (10/9). Further how can the interval between this flattened panchama and the dhaivata (5/3) above, be a chatusruti (9/8), unless the frequency of the former is 40/27. This flattened Panchama is appropriately styled Trisruti Panchama and can thus be only a 10/9 interval above the suddha madhyama, just as Trisruti Rishabha is a 10/9 interval above the shadja. With the advent of the scheme of 72 melakartas, the ancient gramas and their murchhanas have become a thing of the past. They are now of mere academic and antiquarian interest.

Musical instruments have played a great part in the development of music of both the orient and the occident. The keyboard instrument helped to formulate the principles and science of harmony in Europe. The fretted vina served as an acoustic meter and helped to show the relative frequencies of notes, the subtle nature and character of gamakas and their *modus operandi*. It helped to analyse and study the harmonics and musical phenomena generally. The *vainika touch* and the *vainika sampradaya* and *style* came into vogue. The vainika paddhati influenced vocal music to a large extent. The vainikas perceived visually and aurally such delicate notes as the chyuta shadja nishada and gaula rishabha.

The coming into existence of the modern vina with the 24 fixed frets (12 for each octave) constitutes an important landmark in the history of Indian music. It was this instrument that paved the way for the development of the now famous scheme of 72 melakartas. We owe the perfection of this instrument to the King Raghunatha Naik of Tanjore and it is for this reason that the modern vina is referred to as the Raghunatha vina and popularly also as the Tanjore vina. Prior to his time, the frets on the vina were movable and their number also varied. Still earlier, the vina had a plain finger-board with two strings and this is the instrument that we see often in the early sculptures and frescoes.

The scheme of 72 melakartas which we owe to Venkatamakhi is one of the proud heritages of humanity. This scheme is not of mere academic and local interest. It is of interest to musicians and music scholars all over the world, based as it is on the universally known 12 notes of the gamut. This scheme is one of the gifts of India to world's musical thought and science.

It is sometimes said that Venkatamakhi could as well have stopped with the 32 logical and non-vivadi melas and not troubled himself with the more perfect and ambitious scheme of 72 melakartas including within it the 40 vivadi melas as well.

Here again it was the process of modal shift of tonic that enabled him to get a glimpse at some of the \*vivadi melas. The idea of a vivadi mela did not originate with him. Lochana Pandita in his *Raga tarangini* speaks of the *Purva* that which corresponds to the 66th melakarta, Chitrambari. Venkatamakhi could not resist the temptation of evolving a scheme in which there was a place even for these vivadi melas. This led him to the formulation of a complete scheme of 72 melakartas or heptatonic scales, with perfect fifths.

The number of sampurna melas known before Venkatamakhi's time was very small. The six melas referred to above and Pantuvarali, Mayamalavagaula (the Tamil pan Indalam), Varali and Chitrambari definitely existed before his time. Pantuvarali is known as Ramakriya in Sanskrit works. This and the fact that the South Indian Bhupala raga (with the antara gandhara and not with the sadharana gandhara) is referred to in Sanskrit works as *Revagupti*, gives support to the theory that there was a parallel nomenclature in the vernaculars for many of the ragas mentioned in Sanskrit works. That Pantuvarali and Ramakriya are identical ragas is borne out by the fact that Ramamatya in his *Svaramelakalanidhi* (1550) mentions Dipaka raga as a janya of Ramakriya. Tyagaraja has immortalised this Dipaka raga in his kriti, *Kalala nerchina*. The idea of Pantuvarali raga perhaps arose like this. The musicians conceived of a scale which, in addition to Shadja and Panchama (the two highly concordant notes), took notes which were a semitone above and below these two notes. This with the fifth harmonic, antara gandhara gave the Pantuvarali. Pantuvarali's suddha madhyama mela gave the Mayamalavagaula. The Pantuvarali is the *pan* †*Sadari*—a favourite raga of Siva. It may be noted here that when Siva came in the guise of a wood-cutter to save the reputation of the musician Banabhadra, He sang the Sadari pan. It may also be of interest to note that when Tyagaraja visited Kovur, the first song that he sang in praise of the deity, Sundaresa, was *Sambho Mahadeva* in Pantuvarali or Sadari. The suddha mela or the fundamental scale of Ancient Tamil music was the *ma* murchhana of sa grama.

Venkatamakhi claims to have invented the raga Simharavam. This is only the prati madhyama parallel of Kharaharapriya. The study of Sankarabharana and Kalyani, two of the ancient six

\* Vivadi melas are those which take one or other of the following notes :—  
shateruti rish-bha, suddha gandhara, shateruti dhaivata and Suddha nishada.

† See the Viraga virra Padalam of Tiruvilaiyadal Puranam.

melas, suggested to him to work out the F-natural or F-sharp varieties of the resulting melas got in the modal shift of tonic process, at each stage. The melas Hemavati, Bhavapriya, Vachaspati, Shanmukhapriya and Ganamurti, (F-natural mela of Varali) were thus arrived at. Hemavati (58th mela) by the process of modal shift of tonic yielded Vakulabharanam (14) with *ri*, Kosalam (71) with *ga*, and Kiravani (21) with *pa*. These three melas in their turn suggested the Namanarayani (50), Sulini (35) and Simhendra madhyama (57) melas.

Bhavapriya (44th mela) with *ga* yielded Vagadhistari (34), and with *dha* yielded Naganandini (30). These melas in their turn suggested the Nasikabhushani (70) and Chitrambari (66) melas.

The 64th mela Vachaspati with *ri* yielded Charukesi (26), with *pa* gave Gaurimanohari (23), and with *dha* gave Natakapriya (10). These melas in their turn suggested the 62nd Rishabhapriya, the 59th Dharmavati and the 46th Shadvidhamargini.

The 56th mela Shanmukhapriya with *pa* gave Dhenuka. The Pratimadhyama mela of this is the Subhapanuvareli (45).

The process of modal shift of tonic applied to these resultant melas yielded many more melas. Pantuvareli's nishada as shadja gave Kanakangi the first mela, while Mayamalavagaula's rishabha as shadja gave Rasikapriya, the last and the seventy-second mela. The study of the lower and upper tetrachords of these two extreme melas must have suggested to Venkatamakhi the particular arrangement and grouping of melas under 12 chakras. He was alive to the apparent vivadi character of 40 of the 72 melas, but since they were the resultant murchhanas and produced as by-products from the non-vivadi melas and since they also came within the scope of the 12 notes of the octave, he had to include them. Without their inclusion, his scheme would have lacked completeness. He himself has suggested methods for getting over the *vivaditva* in the 40 melas. The *graced utterance* of the concerned notes immediately removed the *vivaditva*. Again, in those melas, which had in them both the varieties of the same note, the difficulty was solved by adopting the ingenious device of calling one of these notes by the name of the next higher or lower note. This device is seen even in earlier works. It should be remembered that the melas resulting by the process of modal shift of tonic had to be touched here and there, i. e., flattened or sharpened by a comma interval or *pramana sruti* in some cases, in order to get at the correct scale and *ranjakatva*.

Even if Venkatamakhi had not enunciated the scheme of 72 melās, another musical thinker who thought along these lines would certainly have hit upon the scheme. The scheme opened the gateways of a new haven of possible (janya) ragas which were later worked out by genuises like Tyagaraja. Scholars like Somanatha and Ahobala and the unknown author of the work, *Meladhikara lakshana* (still in manuscript form in the Tanjore Sarasvati Mahal Library), devised various ingenious mela schemes but they must all remain mere mathematical possibilities and outside the realm of practical music. It is a wellknown fact that in many ragas both the srutis included in a svarasthana figure in the ascent and the descent. This being so, it is meaningless to devise a system of melas based on srutis alone. It should not be forgotten that the object of any system of melas is to provide a scheme of generic or parent scales for janya ragas.

It is erroneous to think that the 72 melas based on 12 svarasthanas rule out the possibility of 22 srutis. With the exception of *sa* and *pa* each of the remaining 10 svarasthanas admits of 2 srutis each—thus  $2 \times 10 = 20 + 2 = 22$  srutis. In conformity with ancient tradition, it is usual to describe the svaras figuring in ragas in terms of svarasthanas and not with reference to srutis, to do which however is not a difficult thing. Once the melodic individuality of a raga is understood and grasped, one can easily perceive the precise frequencies of its notes. Everyone knows that although the chatusruti dhaivata is said to occur in Kambhoji, it is the trisruti dhaivata,  $5/3$  that usually occurs in the raga. Likewise in the ragas Kalyani and Devagandhari the chatusruti dhaivata  $27/16$  occurs mostly. In fact, in the case of those janya ragas which can possibly be allocated to more than one janaka mela, it is their distinctive srutis that have been a helpful factor in assigning the correct janaka melas to them.

In the history of Hindusthani music, it is not known when and how the Bilaval (Sankarabharana) scale came to be called the suddha scale. The ancient suddha scale was the sama saptaka, roughly corresponding to the modern Kharaharapriya. When the rishabha and dhaivata of the Mayamalavagaula scale came to be called suddha ri and suddha dha in medieval times, the notes  $9/8$  and  $27/16$  automatically became the suddha gandhara and suddha nishada respectively, being a semitone above the ri and dha of Mayamalavagaula. The lowest-pitched variety of each of the svaras *ri, ga, ma, ni* came to be rightly called the suddha svara in the south. This is how the Kanakangi became the suddha scale in South Indian Music.